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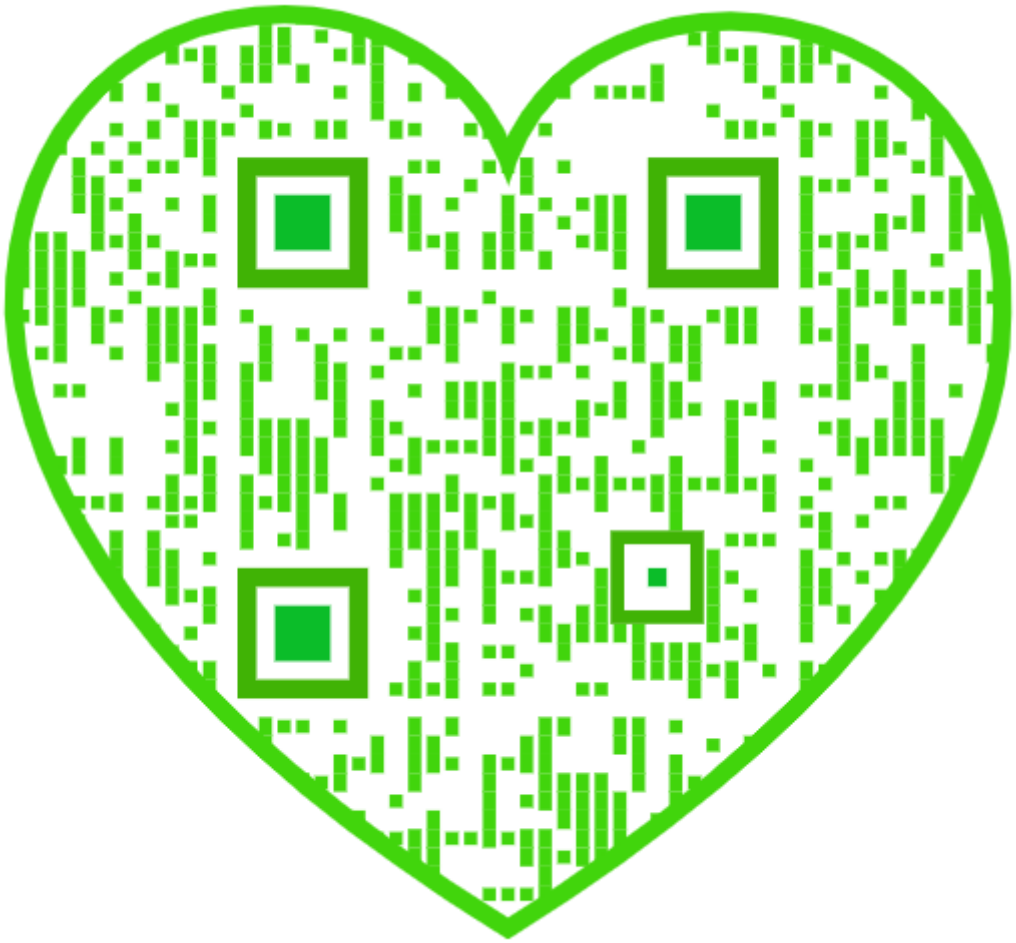

COLLEGE HISTORIES OF ART

EDITED BY

JOHN C. VAN DYKE, L.H.D.

HISTORY OF PAINTING

JOHN C. VAN DYKE

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BY

JOHN C. VAN DYKE, L.H.D.

PROFESSOR OF THE HISTORY OF ART IN RUTGERS COLLEGE, AND AUTHOR OF "ART FOR ART'S SAKE," "THE MEANING OF PICTURES," "NEW GUIDES TO OLD MASTERS," ETC.

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PREFACE TO FIRST EDITION

THE object of this series of text-books is to provide concise teachable histories of art for class-room use in schools and colleges. The limited time given to the study of art in the average educational institution has not only dictated the condensed style of the volumes, but has limited their scope of matter to the general features of art history. Archæological discussions on special subjects and æsthetic theories have been avoided. The main facts of history as settled by the best authorities are given. If the reader choose to enter into particulars the bibliography cited at the head of each chapter will be found helpful. Illustrations have been introduced as sight-help to the text, and, to avoid repetition, abbreviations have been used wherever practicable. The enumeration of the principal works of a school, or period, and where they may be found, which follows each chapter, may be serviceable to travelling students in Europe.

This volume on painting, the first of the series, omits mention of such work in Arabic, Indian, Chinese, and Persian art as may come properly under the head of Ornament. In treating of individual painters it has been thought best to give a short critical estimate of the man and his rank among the painters of his time rather than the detailed facts of his life. Students who wish accounts of the lives of the painters should use Vasari and the various encyclopædias and histories cited in the bibliography, in connection with this text-book.

October, 1894

JOHN C. VAN DYKE

264641

PREFACE TO REVISED EDITION

THE very favorable reception which this little text-book has met with at the hands of the public entitles it to a new dress of type, new illustrations, and a thorough revision of the written matter. In giving these there has been an attempt to modernize the book without materially changing or expanding it. The original plan of making it merely an outline sketch of the history of painting — something that the student may fill in by the aid of the cited bibliography — has been retained. Additions to the text chiefly concern recently discovered materials, new matter modifying perhaps the history of a school, newly discovered artists in the old schools, or newly arrived painters in the present-day schools. There has been much questioning in recent years of the attributions of the old masters and this, too, has necessitated some modification of critical opinion in individual cases. Art history grows with the years and the books that record it are in need of frequent revision.

The study of the history of painting has received great help in modern times through photography. It is now possible with the countless good photographs and reproductions to carry on the study at home. This is, of course, not so satisfactory as seeing the original pictures, but is, nevertheless, to be recommended as a substitute. In the General Bibliography will be found reference to

books wholly made up of reproductions which can be bought at a low price and furnish excellent sight-help to the written text. Catalogues of some of the European galleries are also listed and should be used for their concise biographies of painters. As for the pictures in the European galleries I do not hesitate, immodest though it be, to recommend my own critical notes upon them published under the general title of *New Guides to Old Masters*.

Acknowledgments are made to the respective publishers of Walters, *Art of the Greeks*, Isham, *History of American Painting*, Henderson, *Constable*, Flinders-Petrie, *Arts and Crafts of Egypt*, and the fine series of art histories by Perrot and Chipiez, for permission to reproduce a few illustrations from these publications.

March, 1915 J. C. V. D.

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THIS is a limited list of the accessible books that treat of painting and its history in general. For works on special periods or schools see the bibliographical references at the head of each chapter. The titles are usually abbreviated but are sufficient for recognition. Any librarian or bookseller can supply full information about them on demand. It is desirable that the last edition be always demanded. For that reason and to avoid confusion the dates herein are frequently omitted.

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INTRODUCTION

THE origin of painting is unknown. The first important records of this art are met with in Egypt; but before the Egyptian civilization the men of the early ages probably used color in ornamentation and decoration, and they certainly scratched the outlines of men and animals upon bone and slate. Traces of this rude primitive work still remain to us on the pottery, weapons, and stone implements of the cave-dwellers. But while indicating the awakening of intelligence in early man, they can be reckoned with as art only in a slight archæological way. They show inclination rather than accomplishment — a wish to ornament or to represent, with only a crude knowledge of the way to go about it.

The first aim of this primitive painting was probably decoration — the using of colored forms for color and form only, as shown in the pottery designs or cross-hatchings on stone knives or spear-heads. The second, and perhaps later aim, was by imitating the shapes and colors of men, animals, and the like, to convey an idea of the proportions and characters of such things. An outline of a cave-bear or a mammoth was perhaps the cave-dweller's way of telling his fellows what monsters he had slain. We may assume that it was pictorial record, primitive picture-written history. This early method of conveying an idea is, in intent, substantially the same as the later hieroglyphic writing and historical painting of the Egyptians. The difference between them is merely one of development. Thus there is an indication in the art of Primitive Man of two different pictorial motives existent to-day — Decoration and Representation.

Pure Decorative Painting is not usually expressive of ideas other than those of pattern, rhythmical line, and harmonious color. It is not our subject. This volume treats of Representative or Expressive Painting; but in dealing with that it should be borne in mind that Representative Painting has almost always a positive decorative effect accompanying it, and this must be kept in mind for no other reason than that the painter has it in mind and usually considers it a leading motive. We shall presently see the intermingling of both kinds of painting in the art of ancient Egypt — our first inquiry.

HISTORY OF PAINTING

CHAPTER I

EGYPTIAN PAINTING

BOOKS RECOMMENDED: Breasted, *History of Egypt;* Budge, *Dwellers on the Nile; History of Egypt; The Mummy;* Capart, *Primitive Art in Ancient Egypt;* Catalogue général du Musée du Caire; Duncker, *History of Antiquity; Egypt Exploration Fund Memoirs;* Erman, *Life in Ancient Egypt;* Flinders-Petrie, *Arts and Crafts of Ancient Egypt; Egyptian Decorative Art;* Lepsius, *Denkmäler aus Aegypten und Aethiopen;* Maspero, *Art in Egypt; Egyptian Archæology; Egyptian Art; Life in Ancient Egypt and Assyria;* Perrot and Chipiez, *History of Art in Ancient Egypt;* Wilkinson, *Manners and Customs of the Ancient Egyptians.*

LAND AND PEOPLE: Egypt, as Herodotus has said, is "the gift of the Nile," one of the latest of the earth's geological formations, and yet one of the earliest countries to be settled and dominated by man. It consists now, as in the ancient days, of the valley of the Nile, bounded on the east by the Arabian mountains and on the west by the Libyan desert. Well-watered and fertile, it was doubtless at first a pastoral and agricultural country; then, by its riverine traffic, a commercial country, and finally, by conquest, a land enriched with the spoils of warfare.

Its earliest records show a strongly established monarchy. Dynasties of kings called Pharaohs succeeded one another

by birth or conquest. The king made the laws, judged the people, declared war, and was monarch supreme. Next to him in rank came the priests, who were not only in the service of religion but in that of the state, as counsellors, secretaries, and the like. The common people, with true Oriental lack of individuality, depending blindly on leaders, were little more than the servants of the upper classes.

The Egyptian religion, existing in the earliest days, was a worship of the personified elements of nature. Each element had its particular controlling god, worshipped as such. Later on in Egyptian history the number of gods was increased, and each city had its trinity of godlike protectors symbolized by the propylæa of the temples. Future life was a certainty, provided that the Ka, or spirit, did not fall a prey to Typhon, the God of Evil, during the long wait in the tomb for the judgment-day. The belief that the spirit rested in the body until finally transported to the aaln fields (the Islands of the Blest, afterward adopted by the Greeks) was one reason for the careful preservation of the body by mummifying processes. Life itself was not more important than death. Hence the imposing ceremonies of the funeral and burial, the elaborate richness of the mummy case, the papyrus rolls, the painted busts, the canopic jars, the walls and doors of the tomb itself. Frequently every available space in the chamber was filled with scenes from the life of the deceased, and everywhere, on sculpture in the round as well as on the flat wall, color was used with the most brilliant effect. Perhaps the first Egyptian art arose through religious observance, and almost certainly the first known to us was sepulchral in nature.

ART MOTIVES: The centre of the Egyptian system was the monarch and his supposed relatives, the gods. They arrogated to themselves the chief thought of life, and the aim of the great bulk of the art, aside from sepulchral decoration, was to glorify monarchy or deity. The massive buildings,

standing to-day in ruins, were built as the dwelling-places of kings or as the sanctuaries of gods. The towers symbolized deity, the sculptures and paintings recited the functional duties of presiding spirits, or the Pharaoh's looks and acts. Almost everything about the public buildings in painting and sculpture was symbolic illustration, picture-written history — written with a chisel and brush, written large that all might read. There was no other safe way of preserving record. There were no books; the papyrus sheet, used exten-

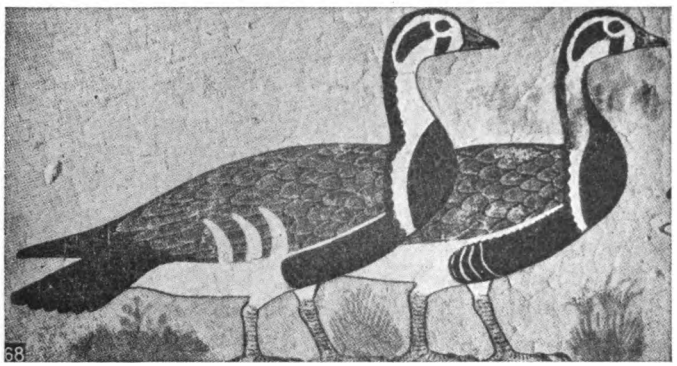

FIG. 1. — GEESE OF MEDUN. MEMPHITE PERIOD.

sively, was frail, and the Egyptians evidently wished their buildings, carvings, and paintings to last into eternity. So they wrought in and upon stone. The same hieroglyphic character of their papyrus writings appeared cut and colored on the palace walls, and above them and beside them the pictures (sometimes painted flat and sometimes in relief or with a chiselled outline) ran as vignettes explanatory of the text. The tombs of the Pharaohs perpetuated history in a similar manner. With those of the common people there was less ostentation. The individual was of less importance than the monarch and yet according to his rank each one had

set forth the domestic scenes of his life and was glorious at least in death.

In one form or another it was all record of Egyptian life, but this was not the only motive of their painting. The temples and palaces, designed to shut out light and heat, were long squares of heavy stone, gloomy as the cave from which their plan may have originated. Carving and color were used to brighten and enliven the interior. The battles, the judgment scenes, the Pharaoh playing at draughts with his wives, the religious rites and ceremonies, were all given with gay arbitrary color, surrounded oftentimes by bordering bands of green, yellow, and blue. Color showed everywhere from floor to ceiling. Even the explanatory hieroglyphic texts, cut with the chisel, ran in colors, lining the walls and winding around the cylinders of stone. The lotus capitals, the frieze and architrave, all glowed with bright hues, and often the roof ceiling was painted in blue and studded with golden stars.

All this shows a decorative motive in Egyptian painting, and how constantly this was kept in view may be seen at times in the arrangement of the different scenes, the large ones being placed in the middle of the wall and the smaller ones going at the top and bottom, to act as a frieze and dado. This applies also to the scenes from domestic life shown in the tombs. Even the last resting-place of the mummy was made brilliant in color, decorative in its designs. There were, then, two leading motives for Egyptian painting: (1) History — monarchical, religious, or domestic; and (2) Decoration.

TECHNICAL METHODS: Man in the early stages of civilization comprehends objects more by line than by color or light. The figure is not studied in itself, but in its sun-shadow or silhouette. The Egyptian hieroglyph represented objects by outlines or arbitrary marks and conveyed a simple meaning

without circumlocution. The Egyptian painting was substantially an enlargement of the hieroglyph. There was little attempt to place objects in the setting which they hold in nature. Perspective and light-and-shade were disregarded.

FIG. 2. — HUNTING SCENE. SECOND THEBAN PERIOD.

Objects, of whatever nature, were shown in flat profile. There was no established canon of the figure but the general proportions of the body were observed by all the painters in such a way that a similar figure was produced by all. The shoulders were square, the hips slight, the legs and arms long, the feet and hands flat. The head, legs, and arms were shown in profile, while the chest and eye were twisted to show the

flat front view. There are very few full-faced figures among the remains of Egyptian painting. After the outline was drawn the enclosed space was filled in with plain color. In the absence of high light, or composed groups, prominence was given to an important figure, like that of the king, by making it much larger than the other figures. This may be seen in any of the battle-pieces of Rameses II, in which the monarch in his chariot is a giant where his followers are mere pygmies. In the absence of perspective, receding figures of men or of horses were given by multiplied outlines of legs, or heads, placed before, or after, or raised above one another. Flat water was represented by zigzag lines, placed as it were upon a map, one tree symbolized a forest, and one fortification a town.

These outline drawings of the human figure were not realistic in any exact sense. The face was generally expressionless, the figure, evidently done from memory or pattern, did not reveal anatomical structure, except in a general way, but was nevertheless graceful. In the representation of animals and birds there was often shown a decided realistic spirit, especially in the matter of motion. At times, as with goats, cattle, antelopes, monkeys, geese, ducks, there is very shrewd characterization. This appears again occasionally in flowers, reeds, and trees. The color was usually an attempt at nature, though at times arbitrary or symbolic, as in the case of certain gods rendered with blue, yellow, or green skins. Men were usually given with reddish skins; women with yellow skins. The backgrounds were usually of flat color, arbitrary in hue, and decorative only. They were illuminated rather than painted in a modern sense. The only composition seems to have been a balance by numbers, and the processional scenes rose tier upon tier above one another in long panels.

Such work would seem almost ludicrous did we not keep in mind its reason for existence. It was, first, symbolic story-

telling art, and secondly, architectural decoration. As a story-teller it was effective because of its simplicity and directness. As decoration, the repeated expressionless face and figure, the arbitrary color, the absence of perspective were not inappropriate then nor are they now. Egyptian painting was always largely concerned with the decorative motive. Wall painting was usually an adjunct of architecture, and

FIG. 3. — AKHENATEN AND QUEEN. SECOND THEBAN PERIOD.

perhaps originally grew out of sculpture. The early statues were almost always colored. The brush brought out features in color that the chisel could not indicate. On wall spaces the chisel, like the flint of Primitive Man, cut the outline of the figure. At first only this cut was filled with color, producing what has been called the koilanaglyphic. In a later stage the line was made by drawing with chalk or coal on prepared stucco, and the color, mixed with gum-water (a kind of distemper), was applied to the whole enclosed space.

Substantially the same method of painting was used upon other materials, such as wood, mummy cartonnage, papyrus. The medium was a water-color or some form of distemper. Oil painting was apparently unknown or at least not used. Pens and brushes were made from reeds and hair, and wooden palettes held the few primitive colors used. In all its thousands of years of existence Egyptian painting never advanced upon or varied to any extent its one method of work.

HISTORIC PERIODS: There is some evidence of prehistoric art in Egypt but as yet it is not well defined or accurately appreciated. No date is offered for it, but sequential changes in the types upon pottery and in tools have been noted. The figures in the round are rude, often without hands and feet, and the coloring used on the stone is red with white and black. Painting of a crude nature appears also on pottery, and shows sometimes men, but more often such animals as the goat and hippopotamus. Perhaps the development of this early art gave to later Egyptian art its characteristic aspect; but so far the thought is merely speculative.

Memphite Period. Art that is peculiarly and positively Egyptian begins for us with the Memphite period when the seat of government was at Memphis in Lower Egypt. There is no certain date for the period and the dynasties of kings are assigned approximately only. It was the age of Chephren, Cheops, and the great pyramid builders — the golden age apparently of Egyptian art. In fact, all Egyptian art, literature, language, civilization, seem at their highest point of perfection in the period farthest removed from us. In that earliest time the finest portrait busts and reliefs were cut, and the painting, found chiefly in the tombs and on the mummy-cases, was the pronounced realistic with not a little of spirited individuality. The figure was rather short and squat, the face a little squarer than the conventional type

afterward adopted, the anatomy better, and the positions, attitudes, and gestures more truthful to local characteristics. The domestic scenes — hunting, fishing, tilling, grazing — were all shown in the one flat, planeless, shadowless method of representation, but with greater truth of characterization and more variety than appeared later on. Still, more or less conventional types were used, even in this early time, and continued to be used all through Egyptian history. The best quality of Egyptian art was produced during the fourth, fifth, and sixth dynasties of this period. After that there seems to have been some decline.

FIG. 4. — MENEPTAH. PAINTING OF SECOND THEBAN PERIOD.

First Theban Period. The Memphite period comes down to the twelfth dynasty. There then enters a succession of foreign kings, erroneously called the Hyksos, who were probably responsible for a revival and enlargement of both sculpture and painting. During this time there were forceful characterization and much vigor of style in sculpture in the round, some fine cutting in low relief, and skilled work in flat painting upon the interior of tombs. The work on the whole was not so good as in the early time of Memphite art though perhaps wider in scope.

Second Theban Period. This culminated in Thebes, in Upper Egypt, with Rameses II, of the nineteenth dynasty.

Painting had then changed somewhat both in subject and character. The time was one of great temple- and palace-building, and, though the painting of *genre* subjects in tombs and sepulchres continued, the general body of art became more monumental and closely associated with architecture. Painting was put to work on temple- and palace-walls, depicting in various kinds of relief with color, processional scenes, either religious or monarchical, and vast in extent. The figure, too, changed somewhat. It became longer, slighter, with a pronounced nose, thick lips, and long eye. From constant repetition, rather than any set rule or canon, this figure grew conventional, and was reproduced as a type in a mechanical and unvarying manner for hundreds of years. It was a variation of the original Egyptian type seen in the tombs of the earlier dynasties but had lost force and character while gaining grace and movement. There was a great quantity of art produced during the Second Theban Period, of a decorative character, but it grew rather monotonous by repetition and became filled with established mannerisms. The Egyptian at this time was not a free worker, not an artist expressing himself; but a skilled mechanic following time-honored example. How very skilful he was may be seen in the outline drawings made with one continuous stroke without interpolation or emendation and graceful to the last degree for early art. The facility of both painter and sculptor at this time is extraordinary. This Second Memphite Period ends with the twentieth dynasty. Then begins the

Saite Period when the seat of empire was once more in Lower Egypt, and art had visibly declined with the waning power of the country. Spontaneity seems to have passed out of it, it was repetition of repetition by inferior workmen, and the simplicity and purity of the technique were corrupted by foreign influences. With the Alexandrian epoch Egyptian art came in contact with Greek methods, and grew imitative

of the new art, to the detriment of its own native character. Eventually it was entirely lost in the art of the Greco-Roman world. During this last period painting was almost always conventional, produced by a method almost as unvarying as that of the hieroglyphic writing. Technically it had many

FIG. 5. — BULLS IN A MARSH. LATE RELIEF.

shortcomings, but it conveyed the proper information to its beholders and was serviceable and graceful decoration even to the end. As often happens the method of the art survived its spirit in Egypt and repeated the graceful formulæ after its life and soul had departed.

EXTANT PAINTINGS: Some of the temples, palaces, and tombs of Egypt still reveal Egyptian painting in almost as perfect a state as when originally executed; the Ghizeh Museum has many fine examples; and there are numerous examples in the museums at Turin, Paris, Berlin, London, and Boston. An interesting collection belongs

to the New York Historical Society, and some of the latest "finds" of the Harvard University Expedition are in the Boston Museum. Recent and important discoveries have been made by Mr. Theodore Davis of Newport, R.I., and some of these are to be seen in the Metropolitan Museum, New York, where the student will find the largest and best arranged collection of Egyptian antiquities in America.

CHAPTER II

BABYLONIAN-ASSYRIAN PAINTING

BOOKS RECOMMENDED: Babelon, *Manual of Oriental Antiquities;* Botta, *Monument de Ninive; British Museum Guide to Babylonian and Assyrian Antiquities;* Budge, *Babylonian Life and History;* Goodspeed, *History of Babylonians and Assyrians;* Handcock, *Mesopotamian Archæology;* Jastrow, *Religious Belief in Babylonia and Assyria;* Johns, *Ancient Assyria;* Layard, *Discoveries Among Ruins of Nineveh and Babylon; Nineveh and its Remains;* Lenormant, *Manual of the Ancient History of the East;* Maspero, *Life in Ancient Egypt and Assyria;* Perrot and Chipiez, *History of Art in Chaldæa and Assyria;* Pinches, *Religion of Babylonia and Assyria;* Place, *Ninive et L'Assyrie;* Rogers, *History of Babylonia and Assyria;* Sayce, *Assyria: Its Palaces, Priests, and People; Babylonians and Assyrians;* Ward, *Seal Cylinders of Western Asia.*

TIGRIS-EUPHRATES CIVILIZATION: In some respects the Mesopotamian civilization along the Tigris-Euphrates was not unlike that along the Nile. Both valleys were settled by primitive peoples, who grew rapidly by virtue of favorable climate and soil, and eventually developed into great nations headed by kings absolute in power. The king was the state in Egypt, and in Babylonia-Assyria the monarch was even more dominant and absolute. For the Pharaohs shared architecture, painting, and sculpture with the gods; but the Sargonids and their predecessors seem to have arrogated the most of these things to themselves alone.

Religion was perhaps as real in Babylonia-Assyria as in Egypt, but it was not so apparent in art. Certain genii,

called gods, and other monstrous looking creatures, called demons, appear frequently on the cylinders and in the bas-reliefs. They symbolize the warfare between good and evil, between light and darkness, or they illustrate legend or myth; but they are hardly so representative or directly illustrative as the religious figures of Egyptian art. Nor was there any such quantity or space given to religious demonstration in art here as in Egypt. Babylonia was more heedful of religion and its priesthood than the later Assyria, which was devoted to the king and warfare; but both countries were, either originally or by influence, Semitic in their peoples, and religion with them was more a matter of the spirit than the senses — an image in the mind rather than an image in metal or stone. Literature was their chief medium of expression rather than art. Even the temple was not elaborately eloquent with the actions and deeds of the gods set forth in form and color, and the tomb, that fruitful source of art in Egypt, was in Babylonia undecorated and in Assyria unknown. It is not yet known what the Assyrians did with their dead, unless they carried them back to the fatherland of the race, the Persian Gulf region, as the native tribes of Mesopotamia do to this day.

ART MOTIVES: As in Egypt, there were two motives for art — illustration and decoration. Religion was not the leading motive. In Assyria the king attracted the greatest attention. He was the one autocrat and his palaces were more sumptuous by far than the temples of the gods. The countless bas-reliefs, cut on soft stone slabs, were pages from the history of the monarch in peace and war, in council, in the chase, or in processional rites. Beside him and around him his officers came in for a share of the background glory. Occasionally the common people had representations of their lives and their pursuits, but the main subject of all the Mesopotamian valley art was the king and his doings. Sculpture

and painting were largely illustrations accompanying a history written in the ever-present cuneiform characters.

But, while serving as history, like the picture-writings of the Egyptians, this illustration was likewise decoration, and was designed with that end in view. Rows upon rows of partly colored bas-reliefs were arranged like a dado along the palace-wall, and above them wall-paintings, or glazed tiles

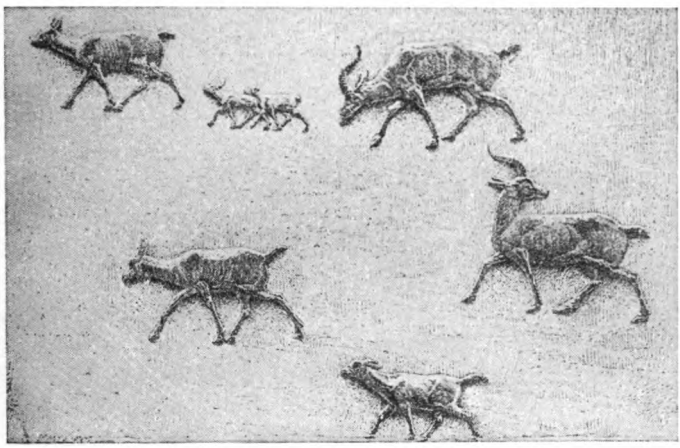

FIG. 6. — WILD GOATS. BRITISH MUSEUM.
(FROM PERROT AND CHIPIEZ.)

in patterns, carried out the color scheme. Almost all of the color has now disappeared, but it must have been brilliant at one time, and was doubtless in harmony with the architecture. Both painting and sculpture were subordinate to and dependent upon architecture. Palace-building was the chief pursuit, and the other arts were called in mainly as adjuncts — ornamental records of the king who built.

THE TYPE, FORM, COLOR: There were apparently only two distinct faces in Assyrian art — one with and one without a beard. Neither of them was a portrait except as attributes

or inscriptions designated. The type was unendingly repeated. Women are seen in only a few isolated cases, and even these are doubtful. The warrior, a strong, coarse-membered, heavily-muscled creation, with a heavy, fierce, Semitic face, appeared everywhere. The figure was placed in profile, with eye and bust twisted to show the front view, and the long feet projected one beyond the other, as in the Nile pictures. This was the Babylonian-Assyrian ideal of strength, dignity, and majesty, established probably in the early ages, and repeated for centuries with some few characteristic variations. The figure was usually given in motion, walking, or riding, and had little of that grace seen in Egyptian painting, but in its place a great deal of rude strength. In modelling, the human form was not so knowingly rendered as the animal. The long Eastern clothing probably prevented the close study of the figure. This failure in anatomical exactness was balanced in part by minute details in the dress and accessories, productive of a rich ornamental effect. As for the animals such as the lions, goats, wild asses, dogs, they are given in the bas-reliefs with superb force and characterization. Nothing could be finer or more expressive of life than some of these animals shown in the hunting scenes upon the slabs now in the British Museum.

Hard stone was not found in the upper Mesopotamian regions and even in the Chaldæan country lower down, it appeared in limited quantities. Temples were built of burnt brick, bas-reliefs were made upon alabaster slabs and heightened by coloring, and painting was largely upon tiles, with mineral paints, afterward glazed by fire. These glazed brick or tiles, with figured designs, were fixed upon the walls, arches, and archivolts by bitumen mortar, and made up the first mosaics of which we have record. There was a further painting upon plaster in distemper, and upon pottery, of which some few traces remain. It did not differ in design from the

bas-reliefs or the tile mosaics. Sometimes terra-cotta was embedded in the plaster and the effect of the walls was heightened by the use of gold and bronze.

The subjects used were the Babylonian-Assyrian type, shown somewhat slighter in painting than in sculpture, animals, birds, trees, flowers, rosettes and arbitrary patterns. The paintings were usually not attempts at naturalistic representation.

FIG. 7. — ENAMELLED BRICK. FROM NIMROUD.
(FROM PERROT AND CHIPIEZ.)

The color was arbitrary and there was little perspective, light-and-shade, or relief. Heavy outline bands of color appeared about the object, and the prevailing hues were yellow, blue, green, red. This brilliant if arbitrary coloring was also used on the outside of the temples, the different stones or platforms being painted in different colors. It was all highly decorative and no doubt used mainly for that purpose though there was probably some symbolism behind it. As regards the bas-reliefs there was possibly more feeling for perspective and space

as shown in the mountain landscapes and water, than in Egyptian art; but, in the main, there was no advance upon Egypt. There was a difference which was not necessarily a development. Painting, as we know the art to-day, was hardly practised in Babylonia-Assyria. It was never free

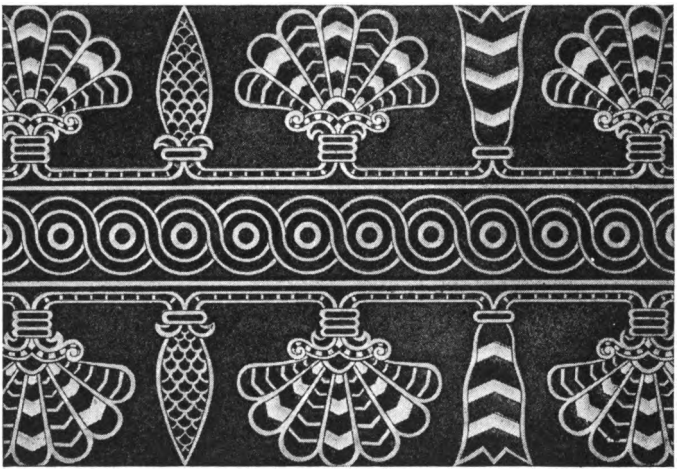

FIG. 8. — ENAMELLED BRICK, BLUE GROUND. NIMROUD. (FROM PERROT AND CHIPIEZ.)

from a servitude to architecture and sculpture; it was hampered by conventionalities; and the painter was more artisan than artist, having little freedom or individuality.

HISTORIC PERIODS: Babylonia is a name that includes Chaldæa and the early provinces of the Persian Gulf region.

The **First Empire** in the Tigris-Euphrates valley was in this lower Persian Gulf region and had its seat at Babylon. It began historically (for us at least) with the Ur dynasty about 2500 B.C. This was a Chaldæan or Sumerian dynasty and the civilization it produced was not only original but produced an original art. Its sculpture (especially in the

Tello heads), its cylinder cutting and gems, and presumably its painting, were more realistic and individual than any other in the valley. Assyria, lying higher up in the valley and coming later than Babylonia, was the conqueror and heir of Babylonia. With Assyria came the

Second Empire: Assyria was made up of many conquered provinces — an expansion of empire as it were; but the Assyrian civilization was derived from and was beholden to the old Babylonian civilization. There were two distinct periods of this Second Empire. The first period dates from about 1450 B.C. and in art shows a great profusion of strong bas-reliefs. The second period begins with Tiglath-pileser III, about 745 B.C. and is the period of great empire expansion. In art the realistic conceptions of the time of Assur-nazir-pal III were continued under Sargon; but later on, under Assur-banipal, much decorative effect with elaborate detail succeeded. After this empire the Babylonian provinces gained the ascendency again, and Babylon, under Nebuchadnezzar, became the first city of Asia. But the new Babylon did not last long. It fell before Cyrus and the Persians 538 B.C. Again, as in Egypt, the earliest art appears the purest and the simplest, and the years of Babylonian-Assyrian history known to us carry a record of change rather than of progress in art.

EXTANT REMAINS: The most valuable collections of Babylonian-Assyrian art are to be found in the Louvre and the British Museum. The other large museums of Europe have collections in this department, but all of them combined are little compared with the treasures that still lie buried in the mounds of the Tigris-Euphrates valley. Excavations have been made at Mugheir, Warka, Khorsabad, Kouyunjik, and elsewhere, but many difficulties have thus far rendered systematic work impossible. The complete history of Babylonia-Assyria and its art has yet to be written. For a summary of the excavations see **Michaelis:** *A Century of Archæological Discoveries.*

PERSIAN PAINTING

BOOKS RECOMMENDED: As before cited, Babelon, Lenormant; Dieulafoy, *L'Art Antique de la Perse;* Flandin et Coste, *Voyage en Perse;* Gayet, *L'Art Persan;* Justi, *Geschichte des alten Persiens;* Maspero, *The Passing of the Empires;* Perrot and Chipiez, *History of Art in Persia;* Téxier, *Voyage en Asie Mineure et en Perse.*

HISTORY AND ART MOTIVES: The Medes and Persians were the natural inheritors of Assyrian civilization, but they

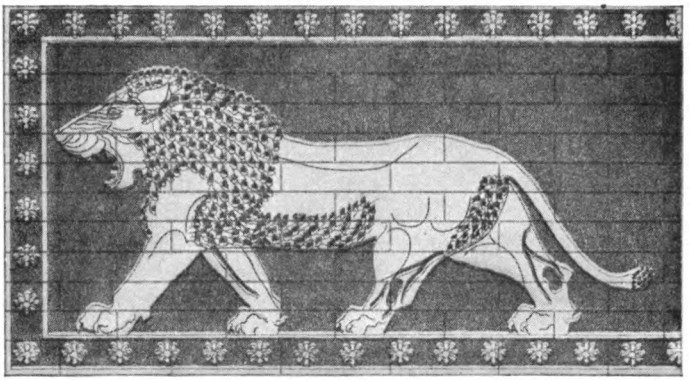

Fig. 9. — ENAMELLED BRICK, YELLOW AND BLUE. NIMROUD. (FROM PERROT AND CHIPIEZ.)

did not improve their birthright. The Medes soon lost their power. Cyrus conquered them, and established the powerful Persian monarchy upheld for two hundred years by Cambyses, Darius, and Xerxes. Substantially the same conditions surrounded the Persians as the Assyrians — that is, so far as art production was concerned. Their conceptions of life were similar, and their use of art was for historic illustration of kingly doings and ornamental embellishment of kingly palaces. Both sculpture and painting were accessories of architecture.

Of Median art nothing remains. The Persians left the record, but it was not wholly of their own invention, nor was it very extensive or brilliant. It had little originality about it, and was really only an echo of Assyria. The sculptors and painters copied their Assyrian predecessors, repeating at Persepolis what had been better told at Nineveh.

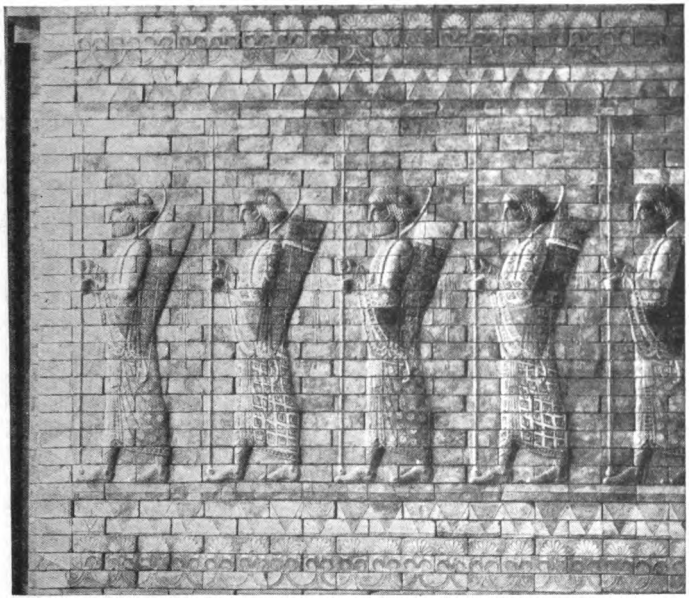

FIG. 10. — PERSIAN ARCHERS. LOUVRE, PARIS.

TYPES AND TECHNIQUE: The same subjects, types, and technical methods in bas-relief, tile, and painting on plaster were followed under Darius as under Shalmanezer. But in the imitation the warrior, the winged monsters, the animals all lost something of their air of brutal defiance and their strength of modelling. Heroes still walked in procession

along the bas-reliefs and glazed tiles, but the figure was smaller, more effeminate, the hair and beard were not so long, the drapery fell in slightly indicated folds at times, and there was a profusion of ornamental detail. Some of this detail and some modifications in the figure showed the influence of foreign nations such as that of Greece; but, in the main, as in its beginnings, Persian art followed in the footsteps of Assyrian art. Later on Egyptian, Greek, and Asia Minor influences became strongly marked in it. As the empire extended itself the modifying effect of different peoples incorporated in the empire was impressed upon the art. It became mixed, hybrid, and finally degenerate. It was the last reflection of Mesopotamian splendor. For with the conquest of Persia by Alexander the book of monumental art in that valley was practically closed, and, under Islam, it remains closed to this day.

EXTANT REMAINS: Persian painting is something about which little is known because little remains. The Louvre contains some reconstructed friezes made in mosaics of stamped brick and square tile, showing figures of lions and a number of archers. The coloring is particularly rich, and may give some idea of Persian pigments. Aside from the chief museums of Europe the bulk of Persian art is still seen half-buried in the ruins of Persepolis and elsewhere.

PHŒNICIAN, CYPRIOTE, AND ASIA MINOR PAINTING

BOOKS RECOMMENDED: As before cited, Babelon, Duncker, Lenormant; Burrows, *Discoveries in Crete;* Cesnola, *Cypriote Antiquities in Metropolitan Museum of Art; Cyprus;* Evans, *Scripta Manoa;* Garstang, *The Land of the Hittites;* Messerschmidt, *The Hittites;* Movers, *Die Phönizier;* Ohnefalsch-Richter, *Kypros, the Bible, and Homer;* Perrot and Chipiez, *History of Art in Phœnicia and Cyprus; History of Art in Phrygia, Lydia, etc.; History of Art in Sardinia, Judea, Syria and Asia Minor;* Renan, *Mission de Phênicie;* Sayce, *The Hittites.*

THE TRADING NATIONS: The coast-lying nations of the Eastern Mediterranean were hardly original or creative nations

in a large sense. They were at different times the conquered dependencies of Egypt, Assyria, Persia, Greece, and their lands were but bridges over which armies passed from east to west or from west to east. Located on the Mediterranean between the great civilizations of antiquity they naturally adapted themselves to circumstances, and became the middle-

FIG. 11. — CYPRIOTE PAINTED VASE.
(FROM PERROT AND CHIPIEZ.)

men, the brokers, traders, and carriers of the ancient world. Their lands were not favorable to agriculture, but their sea-coasts rendered commerce easy and lucrative. They made a kingdom of the sea, and their means of livelihood were gathered from it. There is no record that the Egyptians ever traversed the Mediterranean, the Assyrians were not sailors, the Greeks had not yet arisen, and so probably Phœnicia and her neighbors, in the early days, had matters their own way.

Colonies and trading stations were established at Cyprus, Carthage, Sardinia, the Greek islands, and the Greek mainland, and not only Eastern goods but Eastern ideas were thus carried to the West.

Politically, socially, and religiously these small middle nations were not important. They simply adapted their politics or faith to the nation that for the time had them under its heel. What semi-original religion they possessed was an amalgamation of the religions of other nations. Their art was of similar constitution and their gods of bronze, terra-cotta, and enamel were irreverently sold in the market like any other produce.

ART MOTIVES AND METHODS: Building, carving, and painting were practised among the coastwise nations, but upon no such extensive scale as in either Egypt or Assyria. The mere fact that they were people of the sea rather than of the land precluded extensive or concentrated development. Politically Phœnicia was divided among five cities, and her artistic strength was distributed in a similar manner. Such art as was produced showed the religious and decorative motives, and in its spiritless materialistic make-up, the commercial motive. It was at the best a hybrid, mongrel art, borrowed from many sources and distributed to many points of the compass. At one time it had a strong Assyrian cast, at another an Egyptian cast, and after Greece arose it accepted a retroactive influence from there. Future research may disclose that it was also susceptible to influences from Cretan and Hittite art. Conclusions as to any of this early Mediterranean art cannot as yet be accepted with certainty.

It is impossible to characterize the Phœnician type, and even the Cypriote type, though more pronounced, varies so with the different influences that it has no very striking individuality. Technically both the Phœnician and Cypriote were fair workmen in bronze and stone, and doubtless taught

many technical methods to the early Greeks, besides making known to them those deities afterward adopted under the names of Aphrodite, Adonis, and Heracles, and familiarizing them with the art forms of Egypt and Assyria.

As for painting, there was undoubtedly figured decoration upon walls of stone and plaster, but there is not enough left to us from all the small nations like Phœnicia, Judea, Cyprus,

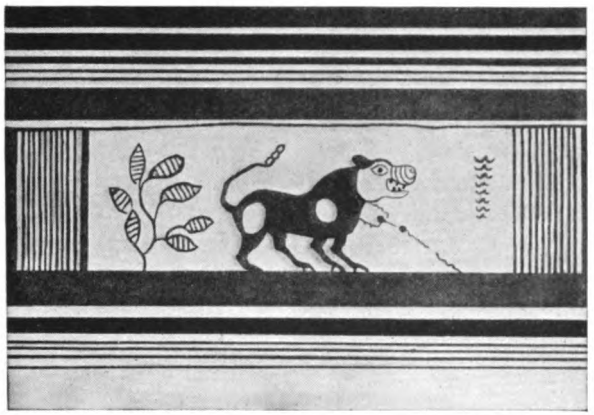

FIG. 12. — CYPRIOTE VASE DECORATION.
(FROM PERROT AND CHIPIEZ.)

and the kingdoms of Asia Minor, put together, to patch up a disjointed history. The first lands to meet the spoiler, their very ruins have perished. All that there is of painting comes to us in broken potteries and color traces on statuary and sarcophagi. The remains of sculpture and architecture are of course better preserved. None of this intermediate art holds much rank by virture of its inherent worth. It is its influence upon the West — the ideas, subjects, and methods it imparted to the Greeks — that gives it value in art history.

CRETAN ART: Recent discoveries at Cnossos and Phaestus give much importance to Crete as a centre of ancient civiliza-

tion and art. During the second millennium it was at its height and probably influenced by its art all the surrounding nations, especially the Mycenæan dwellers in Greece. Mycenæan art itself can be traced almost directly to the Middle and Late Minoan art of Crete. Painting is chiefly represented by the frescos on palace walls and by ceramic decoration upon vases, tablets, and the like. The style of work and type of figure are reminiscent of both Egypt and Greece, but with a Cretan originality about them. Future excavations in Crete and Cyrene may change former theories about Mediterranean civilization and throw new light on the beginnings of Greek art. It is not impossible that all the so-called Mycenæan art, found at Mycenæ, Tiryns, and elsewhere, is not Greek at all but commercial art sent out from Crete.

HITTITE ART: The chief remains of Hittite art, now known to us, are rock-cut sculptures. There is no trace of painting, though doubtless it once existed. Future excavations in the Hittite country of Asia Minor may, again, throw light on the origins of early Greek art. At present nothing distinctively Greek can be traced further back than about 800 B.C. There is no link — perhaps no connection whatever — between the so-called Mycenæan art, supposed to be of early Greek origin, and the later Greek work that began to take form about 800 B.C.

EXTANT REMAINS: In painting chiefly the vases in the Metropolitan Museum, New York, the Louvre, British and Berlin Museums. These give a poor and incomplete idea of painting in Asia Minor, Phœnicia, and her colonies. The terra-cottas, figurines in bronze, and sculptures can be studied to more advantage. The best collection of Cypriote antiquities is in the Metropolitan Museum, New York. A collection of Judaic art is in the Louvre. There is a valuable collection of Asia-Minor art in the Constantinople Museum, and of the so-called Mycenæan art in the Athens Museum.

CHAPTER III

GREEK PAINTING

BOOKS RECOMMENDED: Baumeister, *Denkmäler des klassischen Altertums — article "Malerei"*; Brunn, *Geschichte der griechischen Künstler; Griechische Kunstgeschichte; Catalogue of Greek Vases in British Museum;* Collignon, *Manuel d'Archaeologie Grecque; Mythologie figurée de la Grèce;* Cros et Henry, *L'Encaustique et les autres procédés de Peinture chez les Anciens;* Endt, *Beiträge zur ionischen Vasenmalerei;* Gardner, *Principles of Greek Art;* Girard, *La Peinture Antique;* Harrison and MacColl, *Greek Vase Paintings;* Murray, *Handbook of Greek Archæology;* Overbeck, *Antiken Schriftquellen zur geschichte der bildenen Künste bie den Griechen;* Perrot and Chipiez, *History of Art in Primitive Greece;* Reinach, *Répertoire des vases peints grecs et étrusques;* Rayet and Collignon, *Histoire de la Céramique Grecque;* Walters, *Art of the Greeks; History of Ancient Pottery;* Woerman, *Die Landschaft in der Künst der antiken Völker; see also books on Etruscan and Roman painting.*

GREECE AND THE GREEKS: The origin of the Greek race is not positively known. It is reasonably supposed that the early settlers in Greece came from the region of Asia Minor, either across the Hellespont or the sea, and populated the Greek islands and the mainland. When this was done has been matter of much conjecture. The early history is lost, but art remains go to show that in the period before Homer the Greeks were an established race with habits and customs distinctly individual. Egyptian, Asiatic, and island influences are apparent in their art at this early time, but there are,

nevertheless, the marks of a race peculiarly apart from all the races of the older world.

The development of the Greek people was probably helped by favorable climate and soil, by commerce and conquest, by republican institutions and political faith, by freedom of mind and of body; but all these together are not sufficient to account for the keenness of intellect, the purity of taste, and the skill in accomplishment which showed in every branch of Greek life. The cause lies deeper in the fundamental make-up of the Greek mind, and its eternal aspiration toward mental, moral, and physical ideals. Perfect mind, perfect body, perfect conduct in this world were sought-for ideals. The Greeks aspired to completeness. The course of education and race development trained them physically as athletes and warriors, mentally as philosophers, law-makers, poets, artists, morally as heroes whose lives and actions emulated those of the gods, and were almost perfect for this world.

ART MOTIVES: Neither the monarchy nor the priesthood commanded the services of the artist in Greece, as in Assyria and Egypt. There was no monarch in an oriental sense, and the chosen leaders of the Greeks never, until the late days, arrogated art to themselves. It was something for all the people.

In religion there was a pantheon of gods established and worshipped from the earliest ages, but these gods were more like epitomes of Greek ideals than spiritual beings. They were the personified virtues of the Greeks, exemplars of perfect living; and in worshipping them the Greek was really worshipping order, conduct, repose, dignity, perfect life. The gods and heroes, as types of moral and physical qualities, were continually represented in an allegorical or legendary manner. Athene represented noble warfare, Zeus was majestic dignity and power, Aphrodite love, Phoebus song, Niké triumph, and all the lesser gods, nymphs, and fauns

stood for beauties or virtues of nature or of life. The great bulk of Greek architecture, sculpture, and painting was put forth to honor these gods or heroes, and by so doing the artist

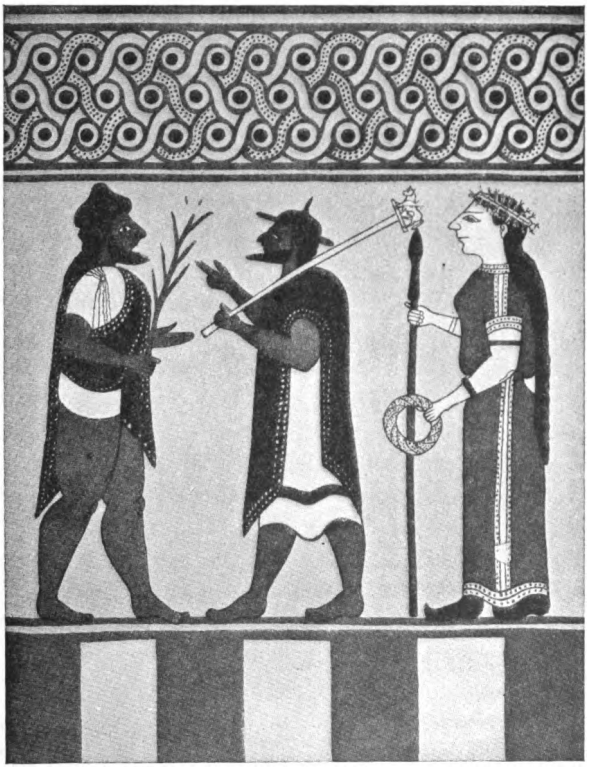

FIG. 13. — WALL PAINTING FROM CERVETRI. BRITISH MUSEUM.

illustrated the national ideals and honored himself. The first motive of Greek art, then, was to praise Hellas and the Hellenic view of life. In a sense it was a religious motive, but had little of that spiritual significance and belief about it which ruled in Egypt, and later on in Italy.

A second and ever-present motive in Greek painting was decoration. This appears in the tomb pottery of the earliest ages, and was carried on down to the latest times. Vase painting, wall painting, tablet and sculpture painting were all done with a decorative motive in view. Even the easel or panel pictures had some decorative effect about them, though perhaps they were primarily intended to convey ideas other than those of form and color.

SUBJECTS AND METHODS: The gods and heroes, their lives and adventures, formed the early subjects of Greek painting. Certain themes taken from the "Iliad" and the "Odyssey" were as frequently shown as, afterward, the Annunciations and Crucifixions in Italian painting. The traditional subjects, the Centaurs and Lapiths, the Amazon war, Theseus and Ariadne, Perseus and Andromeda, were frequently depicted. Humanity and actual Greek life came in for its share. Single figures, still-life, *genre*, caricature, all were shown, and as painting neared the Alexandrian age a semi-realistic portraiture came into vogue.

The materials employed by the Greeks and their methods of work are somewhat difficult to ascertain, because there are few Greek pictures, except those on the vases, left to us. From the confusing accounts of the ancient writers, the vases, some Greek grave tablets, and the Roman paintings imitative of the Greek, we may gain a general idea. The early Greek work was largely devoted to pottery and tomb decoration, in which much in manner and method was perhaps borrowed from Crete, Phœnicia, and Egypt. Later on, painting appeared in flat outline on stone or terra-cotta slabs, sometimes representing processional scenes, as in Egypt, and doubtless done in a hybrid fresco similar to the Cretan method. Wall paintings were done in fresco and distemper, probably upon the walls themselves, and also upon panels afterward let into the wall. Encaustic painting (color mixed with wax upon the

panel and fused with a hot spatula) came in with the Sicyonian school. It is possible that the oil medium was known, but not probable that it was ever used extensively.

There is no doubt about the Greeks being expert draftsmen, though this does not appear until late in history. They knew the outlines well, and drew them with force and grace. That they modelled in pronounced relief is more questionable.

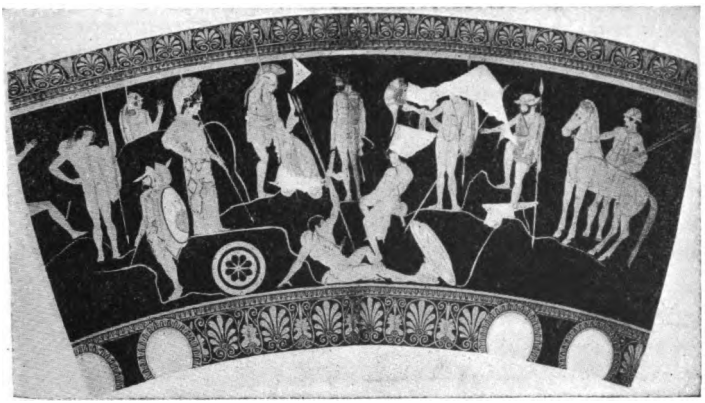

FIG. 14. — VASE PAINTING. STYLE OF POLYGNOTUS. LOUVRE.

Light-and-shade was certainly employed in the figure, but not in any modern way. Perspective in both figures and landscape was limited in scope. The landscape was at first symbolic and rarely got beyond a decorative background for the figure. Greek composition we know little about, but infer from the vases that it was largely a series of balances, a symmetrical adjustment of objects to fill a given space. In atmosphere, sunlight, shadow, and those peculiarly sensuous charms that belong to painting, there is no reason to believe that the Greeks approached the moderns. Their interest was chiefly centred in the human figure. Landscape, with its many beauties, was reserved for modern hands to disclose.

Color was used in abundance, without doubt, but it was probably limited to the leading hues, with little of that refinement or delicacy known in painting to-day.

ART HISTORY: For the history of Greek painting we have to rely upon the words of Pliny, Plutarch, Quintilian, Lucian, Cicero, Pausanias, Vitruvius. Their accounts appear to be partly substantiated by the vase paintings, and such few drawings on stone, with Roman frescos, as remain to us. There is no date of beginning that can be relied upon, nor is there any consecutive or connected narrative. In its place there is much improbable anecdote and untrustworthy legend. The origin of painting with the Greeks is unknown, but it is fair to infer that the knowledge of it was brought to the Greek mainland by ships from the neighboring islands, such as Crete, or the distant coasts, such as Egypt or Phœnicia. At first it was employed on pottery, terra-cotta panels, and rude sculpture. It developed faster than sculpture perhaps; but were there anything of importance left to judge from, we should probably find that it developed in much the same way as sculpture. Down to 500 B.C. there was little more than outline filled in with flat monochromatic paint and with a decorative effect similar, perhaps, to that of the vase paintings. After that date come the more important names of artists mentioned by the ancient writers. It is difficult to assign these artists to certain periods or schools, owing to the insufficient knowledge we have about them. The following classifications and assignments are therefore given subject to correction.

OLDER ATTIC SCHOOL: The first painter of rank was **Polygnotus** of Thasos (fl. 470–455 B.C.), sometimes called the founder of Greek painting, because perhaps he was one of the first important painters in Greece proper. He seems to have been a good outline draftsman, producing figures in profile, with little attempt at relief or light-and-shade. His

colors were local tones, but probably more like nature and more varied than anything in Egyptian painting. Landscapes, buildings, and the like, were given in a symbolic manner though there was evidently some attempt at giving two or more planes to the picture. Perspective in the sense of diminution of objects was probably not attempted at this time. Portraiture was a generalization, and in figure compositions the names of the principal characters were written near them for purposes of identification. The most important works of Polygnotus were the wall paintings at Athens and in the Assembly Room of the Cnidians at Delphi. The subjects of the latter related to the Trojan War and the adventures of Ulysses.

Opposed to this flat, unrelieved style was the work of a follower, **Agatharchus** of Athens (fl. end of fifth century B.C.). He is thought to have been a scene-painter, and by the necessities of his craft was led toward nature. Modern stage effect would require a study of perspective, variation of light, and a knowledge of the laws of optics; but there is no reason to believe that the Greek stage required this or that Agatharchus produced it. He probably improved upon his predecessor by rounding objects somewhat. **Apollodorus** (fl. end of fifth century B.C.) perhaps applied the principles of Agatharchus to figures. According to Plutarch, he was the first to discover variation in the shade of colors, and, according to Pliny, the first master to paint objects as they appeared in nature. He had the title of *skiagraphus* (shadow-painter), and possibly gave a semi-natural background with some perspective. This was an improvement, but not a perfection. It is not likely that the backgrounds were other than conventional settings for the figure. Even these were not at once accepted by the painters of the period, but were turned to profit in the hands of the followers.

After the Peloponnesian Wars the art of painting seems to

have flourished elsewhere than in Athens, owing to the Athenian loss of supremacy. Other schools sprang up in various districts, and one to call for considerable mention by the ancient writers was the Asiatic or

IONIAN SCHOOL, which in reality had existed from the sixth century. The painters of this school advanced upon the work of Apollodorus as regards realistic effect. Zeuxis

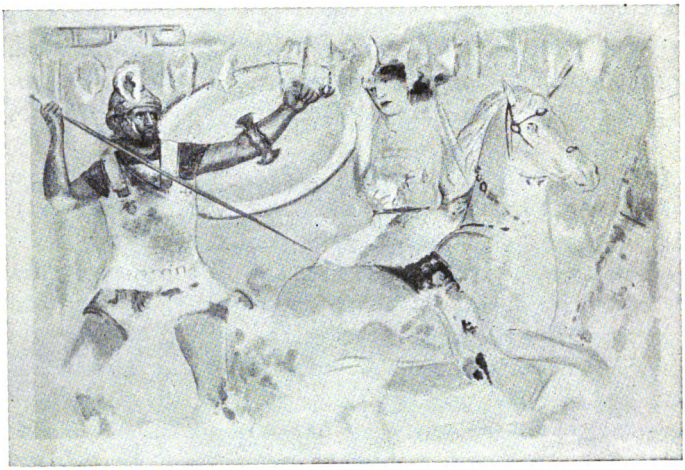

FIG. 15. — GREEK AND AMAZON. PAINTING FROM CORNETO.

(fl. 420–390 B.C.), whose fame was at its height during the Peloponnesian Wars, seems to have regarded art as a matter of illusion, if one may judge by the stories told of his work. The tale of his painting a bunch of grapes so like reality that the birds came to peck at it proves either that the painter's motive was deception, or that the narrator of the tale picked out the deceptive part of his picture for admiration. He painted many subjects, like Helen, Penelope, and many *genre* pieces on panel. Quintilian says he originated light-and-

shade, an achievement credited by Plutarch to Apollodorus. It is probable that he advanced light-and-shade.

In illusion he seems to have been outdone by a rival, **Parrhasius** (fl. 399 B.C.) of Ephesus. Zeuxis deceived the birds with painted grapes, but Parrhasius deceived Zeuxis with a painted curtain. There must have been knowledge of color, modelling, and relief to have produced such an illusion, but the aim was petty and unworthy of the skill. There was evidently an advance technically, but some decline in the true spirit of art. Parrhasius finally suffered defeat at the hands of **Timanthes** of Cythnus, by a Contest between Ajax and Ulysses for the Arms of Achilles. Timanthes's famous work was the Sacrifice of Iphigenia, of which there is a supposed Pompeian copy.

SICYONIAN SCHOOL: This school seems to have sprung up after the Peloponnesian Wars, and was perhaps founded by **Eupompus**, a contemporary of Parrhasius. His pupil **Pamphilus** brought the school to maturity. He apparently reacted from the deception motive of Zeuxis and Parrhasius, and taught academic methods of drawing, composing, and painting. He was also credited with bringing into use the encaustic method of painting, though it was probably known before his time. His pupil, **Pausias**, possessed some freedom of creation in *genre* and still-life subjects. Pliny says he had great technical skill, as shown in the foreshortening of a black ox by variations of the black tones, and he obtained some fame by a figure of Methè (Intoxication) drinking from a glass, the face being seen through the glass. Again the motives seem trifling, but again advancing technical power is shown.

THEBAN-ATTIC SCHOOL: This was the fourth school of Greek painting. **Nicomachus** (fl. about 360 B.C.), a facile painter, was at its head. His pupil, **Aristides**, painted pathetic scenes, and was perhaps as remarkable for teaching art to the celebrated **Euphranor** (fl. 360 B.C.) as for his own produc-

tions. Euphranor had great versatility in the arts, and in painting was renowned for his pictures of the Olympian gods at Athens. His successor, **Nicias** (fl. 340–300 B.C.), was a contemporary of Praxiteles, the sculptor, and was possibly influenced by him in the painting of female figures. He was a technician of ability in composition, light-and-shade, and relief, and was praised for the roundness of his figures. He also did some tinting of sculpture, and is said to have tinted some of the works of Praxiteles.

LATE PAINTERS: Contemporary with and following these last-named artists were some celebrated painters who really belong to the beginning of the Hellenistic Period (323 B.C.). At their head was **Apelles**, the painter of Philip and Alexander, and the climax of Greek painting. He painted many gods, heroes, and allegories, with much "gracefulness," as Pliny puts it. The Italian Botticelli, seventeen hundred years after him, tried to reproduce his celebrated Calumny, from Lucian's description of it. His chief works were his Aphrodite Anadyomene, carried to Rome by Augustus, and the portrait of Alexander with the Thunder-bolt. He was undoubtedly a superior man technically. **Protogenes** rivalled him, if we are to believe Petronius, by the foam on a dog's mouth and the wonder in the eye of a startled pheasant. **Aëtion**, the painter of Alexander's Marriage to Roxana, was

FIG. 16. — HERCULES STRANGLING THE SERPENTS, STYLE OF ZEUXIS. POMPEII.

not able to turn painting from this deceptive motive. After Alexander, it passed still further into the imitative and the theatrical, and when not grandiloquent was infinitely little over cobbler-shops and huckster-stalls. Landscape for purposes of decorative composition, and floor patterns, done in mosaic, came in during the time of the Diadochi. There were no great names in the latter days, and such painters as still flourished passed on to Rome, there to produce copies of the works of their predecessors.

It is hard to reconcile the unworthy motive attributed to Greek painting by the ancient writers with the high aim of Greek sculpture. It is easier to think (and it is more probable) that the writers knew very little about art, and that they missed the spirit of Greek painting in admiring its insignificant details. That painting technically was at a high point of perfection as regards the figure, even the imitative Roman works suggest, and it can hardly be doubted that in spirit it was at one time equally strong.

THE VASES: The history of Greek painting in its remains is traced with some accuracy in the decorative figures upon the vases. The different classes of vases are as follows: (1) **Mycenaean** or **Earlier:** These are found on Greek soil, but antedate Greek civilization. They were possibly imported from Crete or Cyprus. The decoration is in tiers, bands, and zigzags, usually without the human figure. (2) **Geometric** (900–700 B.C.): So called because of its geometric patterns. It shows triangular, meander, and other designs. It, again, probably dates before what we know as historic Greece. Sometimes called Dipylon ware. (3) **Black-Figured Ware** (700–480 B.C.): At first this showed oriental motives — the lotus, griffon, winged figures — in horizontal bands. Figures were later introduced in profile with a wash of black paint, upon which details of clothing or hair or flesh were added in red or white. Many of these vases are signed. Sometimes known as Ionic and also Corinthian ware. (4) **Red-Figured Ware** (525–300 B.C.): The red ground of the vase is now used for the figures — the background being painted black. The figures are beautifully drawn, the designs well-fitted for vases. This ware was produced chiefly at Athens. Later on perspective began to be used, and vase

painting as a distinct art was influenced unfavorably by fresco painting. (5) **White-Ground Ware** (5th century): The ground of the ware is covered with a layer of white and figures are drawn upon it as in fresco work. It is the freest of all vase painting. Red, brown, yellow, blue are used to fill in the outlines. Made chiefly at Athens. After Alexander, vase painting seems to have shared the fate of wall and panel painting. There was a striving for effect, with ornateness and extravagance, and finally the art passed out entirely.

There was an establishment founded in Southern Italy which imitated the Greek and produced the Apulian ware, but the Romans gave little encouragement to vase painting, and about 65 B.C. it disappeared. Almost all the museums of the world have collections of Greek vases. The London, Berlin, Paris, Athens, New York and Boston collections are perhaps as complete as any.

EXTANT REMAINS: There are few wall or panel pictures of Greek times in existence. Four slabs of stone in the Naples Museum, with red outline drawings of Theseus, Silenus, and some figures with masks, are probably Greek work from which the color has scaled. A number of Roman copies of Greek frescos and mosaics are in the Vatican, Capitoline, and Naples Museums. All these pieces show an imitation of late Hellenistic art — not the best period of Greek development.

ETRUSCAN AND ROMAN PAINTING

BOOKS RECOMMENDED: See Bibliography of Greek Painting and also Boissier, *Rome and Pompeii;* Dennis, *Cities and Cemeteries of Etruria;* Graul, *Die Porträtgemälde aus den Grabstätten des Faiyum;* Helbig, *Untersuchungen über die campanische Wandmalerei;* Martha, *L'Archéologie étrusque et romaine;* Mau, *Pompeii: its Life and Art;* Waldstein and Shoobridge, *Herculaneum, Past, Present, and Future;* Walters, *Art of the Romans;* Wickhoff, *Roman Art.*

ETRUSCAN PAINTING: Painting in Etruria has not a great deal of interest for us just here. It was largely decorative and sepulchral in motive, and was employed in the decoration of tombs, and upon vases and other objects placed in the tombs. It had a native way of expressing itself, which at first was neither Greek nor Oriental, and yet a reminder of both. Technically it was not well done. Before 500 B.C.

it was almost barbaric in the drawing. After that date the figures were better, though still faulty. Those on the vases usually show outline drawing filled in with dull browns and yellows. Finally there was a mingling of Etruscan with Greek elements, and an imitation of Greek methods. It

FIG. 17. — AENEAS WOUNDED. FRESCO. POMPEII.

was at best a hybrid art, but of some importance from an archæological point of view.

ROMAN PAINTING: We do not know to what extent Roman painting was beholden to that of Greece. It is said to have copied the degenerate Hellenistic paintings, but we have few if any Greek tablets left for comparison. The subjects were often taken from Greek story, though there were also Roman historical scenes, *genre* pieces, and many portraits.

They might have been conceived and painted in a Roman way. There was undoubtedly originality in the Roman work — more, perhaps, than has usually been supposed.

In the beginning of the Empire tablet or panel painting was rather abandoned in favor of mural decoration. That is to say, figures or groups were painted in fresco on the wall and then surrounded by geometrical, floral, or architectural designs to give the effect of a panel let into the wall. Vitruvius says in effect that in the early days nature was followed in these wall paintings, but later on they became ornate and overdone, showing many unsupported architectural façades and impossible decorative framings. This can be traced in the Roman and Pompeian frescos. The walls at Pompeii show several different styles of decoration. Mau classifies them as follows:

FIG. 18. — GRECO-ROMAN PORTRAIT. FROM FAYOUM.

(1) The Incrustation Style in which the wall is divided into panels and ornamented with patterns or bands of color. This style comes down to the year 80 B.C.

(2) The Architectural Style which comes down to about the Christian era. It was probably developed from the preceding style. Pictures appear in the central panels surrounded and framed by painted columns, pilasters, cornices, pedestals. The architecture is often given with perspective effect for the sake of illusion.

(3) The Ornate Style coming down in time to about 50 A.D. This style shows pictures in the panels and about them architectural ornament given not so much for purposes of framing as for decoration. Illusion was also an object here. The spectator was supposed to be looking not at an actual wall painting so much as at a picture of a wall painting.

(4) The Intricate Style dates down to the destruction of Pompeii, 79 A.D. This was a final development of the Ornate Style and ran into the fantastic in design, pattern, and sense of illusion. There were panels, balconies, steps, porches, painted in perspective, with deceptive figures in them or upon them.

FIG. 19.—AMPHORA, LOWER ITALY.

The actual pictures within the architectural framings varied little during the periods indicated. The earlier ones were chiefly landscapes with small figures and filled the whole space; the later ones filled the smaller panels and showed mythological groups, *genre*, and single figures. The subjects were often copies of Greek works and varied in excellence with the painter undertaking them. The *genre* was more strictly local and original. The single figures were usually the best as regards their execution. They had grace of line and motion and all the truth to nature that decoration required. Some of the backgrounds were flat tints of red or black against which the figure was placed. In the larger pieces the composition was rather rambling and disjointed, and the color harsh. In light-and-shade, relief, and perspective the Roman painters probably followed the Greek example and perhaps improved upon it.

ROMAN PAINTERS: During the first five centuries Rome seems to have been between the influences of Etruria and Greece. The first paintings in Rome of which there is

record were done in the Temple of Ceres by the Greek artists of Lower Italy, **Gorgasus** and **Damophilus** (fl. 493 B.C.). They were doubtless somewhat like the vase paintings — profile work, without light, shade, or perspective. At the time and after Alexander Greek influence held sway. **Fabius Pictor** (fl. about 300 B.C.) is one of the celebrated names in historical painting, and later on **Pacuvius, Metrodorus,** and **Serapion** are mentioned. In the last century of the Republic, **Sopolis, Dionysius,** and **Antiochus Gabinius** excelled in portraiture. Ancient painting really ends for us with the destruction of Pompeii (79 A.D.), though after that (as also before it) there were interesting portraits produced, especially those found in the Fayoum (Egypt).*

EXTANT REMAINS: The frescos that are left to us to-day are for the most part the work of mechanical decorators rather than creative artists. They are to be seen in Rome, in the Baths of Titus, the Vatican, Farnesina, Rospigliosi, and Barberini Palaces, Baths of Caracalla, Capitoline and Lateran Museums, in the houses of excavated Pompeii, and the Naples Museum. Besides these there are examples of Roman fresco and distemper in the Louvre and other European Museums. Examples of Etruscan painting are to be seen in the Vatican, Cortona, the Louvre, the British Museum, and elsewhere. At the Berlin Museum, National Gallery, London, and Metropolitan Museum, New York, are examples of the Fayoum portraits showing the Greek method of working with wax and color (encaustic) on wooden panels.

* See *Scribner's Magazine*, New Series, vol. v, p. 219.

CHAPTER IV

ITALIAN PAINTING

EARLY CHRISTIAN AND MEDIÆVAL PERIOD. 300–1250

BOOKS RECOMMENDED: Bayet, *L'Art Byzantin;* Bennett, *Christian Archæology;* Bosio, *La Roma Sotterranea;* Crowe and Cavalcaselle, *New History of Painting in Italy* (Douglas Edition); Dalton, *Byzantine Art and Archæology;* De Rossi, *La Roma Sotterranea Cristiana;* Didron, *Christian Iconography;* Diehl, *Manuel de l'Art Byzantin;* Eastlake (Kügler's), *Handbook of Painting — The Italian Schools;* Frothingham, *Monuments of Christian Rome;* Garrucci, *Storia dell' Arte Cristiana;* Gerspach, *La Mosaïque;* Kondakoff, *Histoire de l'Art Byzantin;* Lafenestre, *La Peinture Italienne;* Lanzi, *History of Painting in Italy;* Lecoy de la Marche, *Les Manuscrits et la Miniature;* Lethaby, *Mediæval Art;* Lindsay, *Sketches of the History of Christian Art;* Lowrie, *Monuments of the Early Church;* Martigny, *Dictionnaire des Antiques Chrétiennes;* Pératé, *L'Archéologie Chrétienne;* Reber, *History of Mediæval Art;* Richter and Taylor, *Golden Age of Classical Christian Art;* Rio, *Poetry of Christian Art;* Smith and Cheetham, *Dictionary of Christian Antiquities;* Springer-Ricci, *Manuale di Storia dell' Arte;* Strzygowski, *Orient oder Rom;* Venturi, *Storia dell' Arte Italiana;* Wilpert, *Die Katacombengemälde.*

RISE OF CHRISTIANITY: Out of the decaying civilization of Rome sprang into life that remarkable growth known as Christianity. It was not at first welcomed by the Romans. It was scoffed at, scourged, persecuted, and, at one time, nearly exterminated. But its vitality was stronger than that

of its persecutor, and when Rome declined, Christianity arose and utilized the things that were Roman while striving to live for ideas that were Christian.

There was no revolt, no sudden change. The Christian idea made haste slowly, and at the start it was weighed down with many paganisms. The Christians themselves, in all save religious faith, were Romans, and inherited Roman tastes, manners, and methods. But the Roman world, with all its classicism and learning, was dying. The decline socially and intellectually was with the Christians as well as the Romans. There was good reason for it. The times were out of joint, and almost everything was disorganized, worn out, decadent. The military life of the Empire was destined to give way to the monastic and feudal life of the Church. Quarrels and wars between the powers kept life at fever heat. In the fifth century came the inpouring of the Goths and Huns, and with them the sacking and plunder of the land. Misery and squalor, with intellectual blackness, succeeded. Art, science, literature, and learning degenerated to mere shadows of their former selves, and a semi-barbarism reigned for five centuries. During all this dark period Christian painting struggled on in a feeble way, seeking to express itself. It started Roman in form, method, and even, at times, in subject; it ended Christian, but not without a long period of gradual transition, during which it was influenced from many sources and underwent many changes.

ART MOTIVES: As in the ancient world, there were two principal motives for painting in early Christian times — religion and decoration. Religion was the chief motive, but Christianity was a very different religion from that of the Greeks and Romans. The Hellenistic faith was a worship of nature, a glorification of humanity, an exaltation of physical and moral perfections. It dealt with the material and the tangible, and Greek art appealed directly to the sensuous and

earthly nature of mankind. The Hebraic faith or Christianity was just the opposite of this. It decried the human and the natural. It would have nothing to do with the beauty of this earth. Its hopes were centred upon the life hereafter.

FIG. 20. — CHAMBER IN CATACOMBS, SHOWING WALL DECORATION.

The teaching of Christ was the humility and the abasement of the human in favor of the spiritual and the divine. Where Hellenism appealed to the senses, Hebraism appealed to the spirit. In Early Christian art the fine athletic figure, or, for that matter, any figure, was an abomination. The early Church fathers opposed it. It was forbidden by the Mosaic decalogue and savored of idolatry.

But what should take its place in art? How could the new Christian ideas be expressed without form? Symbolism came in and held for a time but it was insufficient. A party in the Church rose up in favor of direct representation. Art should be used as an engine of the Church to teach the Bible to those who could not read. This argument held good, and notwithstanding the opposition of the Iconoclastic party painting grew in favor. It lent itself to teaching and came under ecclesiastical domination. As it left the nature of the classic world and loosened its grasp on things tangible it became feeble in its form. While it grew in power as a teacher it lost in artistic vigor and technical ability.

For centuries the religious motive held strong, and art was the servant of the Church. It taught the Bible truths, but it also embellished and adorned the interiors of the churches. All the frescos and mosaics of the time had a decorative motive in their coloring and setting. The walls of the Catacombs with their symbolism and their Bible teachings were painted after classic models and were classically decorative; and later on the church building itself became a house of refuge for the oppressed, and was made attractive not only in its lines and proportions but in its rich-hued mosaics with golden backgrounds. Hence the two motives of the early work — religious teaching and decoration.

TYPES AND TECHNICAL METHODS: There was no distinctly Judaic or Christian type used in the very early art. The painters took their models directly from the old Roman frescos and marbles. It was the classic figure with the classic costume, and those who produced the painting of the early period were the degenerate painters of the classic world. The figure almost at the start was rather short, coarse in the joints, hands, and feet, and almost expressionless in the face. Christian life at that time was passion-wrung, but the faces in art do not show it, for the reason that the old Roman frescos

were the painter's model, not the people of the Christian community about him. There was nothing like a realistic presentation of the time and the people. The classic type alone was given.

This type as regards its drawing was not so well done as

FIG. 21. — CHRIST AS GOOD SHEPHERD. S. GENEROSA. SEVENTH CENTURY (?).

the figure shown in the Roman and Pompeian frescos. There was a mechanism about its production, a copying by unskilled hands, a negligence or an ignorance of form that showed everywhere. The coloring, again, was a conventional scheme of flat tints in reddish-browns and bluish-greens, with heavy outline bands of brown. There was little perspective or

background, and the figures in panels were separated by vines, leaves, or other ornamental pattern. Some relief was given to the figure by the brown outlines. Light-and-shade was not well rendered, and composition was formal. The great part of this early work was done in fresco. Other forms of art showed in the gilded glasses, in pottery, and, later, in the mosaics.

EARLY CHRISTIAN PAINTING: The earliest Christian painting of importance appeared on the walls of the Catacombs in Rome. The walls were decorated with panels and within the panels were representations of trailing vines, leaves, fruits, flowers, with birds and little genii or cupids. It was painting similar to the Roman work, and had no Christian significance though in a Christian place. Sometime after, however, the desire to express something of the faith began to show itself in a symbolic way. The cups and the glasses became marked with the fish, because the Greek spelling of the word "icthus" gave the initials of the Christian confession of faith. The paintings of the shepherd bearing a sheep symbolized Christ and his flock; the anchor meant the Christian hope; the phœnix immortality; the ship the Church; the cock watchfulness, and so on. And at this time the decorations began to have a double meaning. The vine came to represent the "I am the vine" and the birds grew longer wings and became doves, symbolizing pure Christian souls.

It has been said this form of art came about through fear of persecution, that the Christians hid their ideas in symbols because open representation would be followed by violence and desecration. Such was hardly the case. The emperors persecuted the living, but the dead and their sepulchres were exempt from sacrilege by Roman law. They probably used the symbol because they feared the Roman figure and knew no other form to take its place. But symbolism did not entirely meet the popular need; it was impossible to originate

a new figure; so the painters went back and borrowed the old Roman form. Christ appeared as a beardless youth in Phrygian costume, the Virgin Mary was a Roman matron, and the Apostles came forth as Roman senators wearing the toga.

Classic story was also borrowed to illustrate Bible truth. Hermes carrying the sheep was the Good Shepherd, Psyche discovering Cupid was the curiosity of Eve, Ulysses closing his ears to the Sirens was the Christian resisting the tempter. The pagan Orpheus charming the animals of the wood was

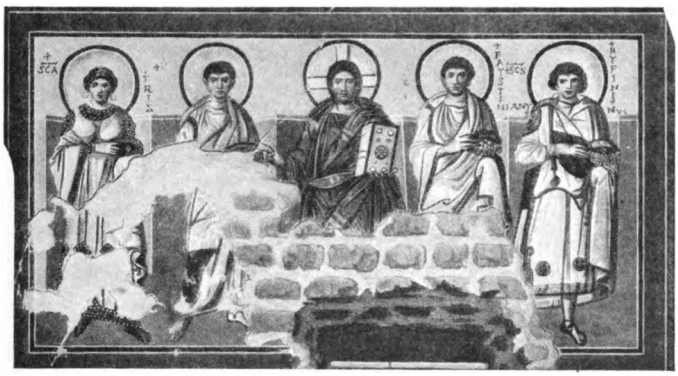

FIG. 22. — CHRIST AND SAINTS. S. GENEROSA. SEVENTH CENTURY (?).

finally adoped as a forerunner, a symbol, or perhaps an ideal likeness of Christ. Then followed more direct representation in classic form and manner, the Old Testament prefiguring and emphasizing the New. Jonah appeared cast into the sea and cast by the whale on dry land again as a symbol of the New Testament resurrection, and also as a representation of the actual occurrence. Moses striking the rock symbolized life eternal, and David slaying Goliath was Christ victorious.

The chronology of the Catacombs painting is very much mixed, but it is quite certain there was degeneracy from the start in proportion as painting was removed from the knowl-

edge of the ancient world. The cause was neglect of form, neglect of art as art, mechanical copying instead of nature study, and finally, the predominance of the religious idea over the forms of nature. With Constantine Christianity was recognized as a national religion. Christian art came out of the Catacombs and began to show itself in church decoration. But notwithstanding it was now free from restraint it did not improve. Church traditions prevailed, sentiment bordered upon sentimentality, and the technique of painting passed from bad to worse.

LATER CHRISTIAN ART: During the latter part of the fifth century the figure grew heavy and stiff. A new type began to show itself. The Roman toga was exchanged for the long liturgical garment which hid the proportions of the body, the lines grew dark and hard, a golden nimbus appeared about the head, and the patriarchal in appearance came into art. The youthful Orphic face of Christ was largely superseded by a solemn visage, with large round eyes, saint-like beard, and melancholy air. The classic qualities were fast failing.

The decline continued during the sixth and seventh centuries, owing somewhat perhaps to the influence of Byzantine art and the introduction into Italy of Eastern types and elements. In the eighth century the Iconoclastic controversy broke out again in fury with the edict of Leo the Isaurian. This controversy was a renewal of the old quarrel in the Church about the use of pictures and images. Some wished them for instruction in the Word; others decried them as leading to idolatry. It was a long quarrel, and a deadly one for art. When it ended, the artists were ordered to follow the traditions, not to make any new creations, and not to model any figure in the round. The nature element in art was quite dead at that time, and the order resulted only in diverting the course of painting toward the unrestricted miniatures and

manuscripts. The native Italian art was crushed for a time by this new ecclesiastical burden. It did not entirely disappear, but it gave way to the stronger, though equally restricted art that had been encroaching upon it for a long time — the art of the Eastern Empire.

FIG. 23. — MADONNA AND CHILD. BYZANTINE STYLE. UFFIZI, FLORENCE.

BYZANTINE PAINTING: Constantinople (Byzantium) was rebuilt and rechristened by Constantine, a Christian emperor, in the year 328 A.D. It became a stronghold of Christian traditions, manners, customs, art. But it was not quite the same civilization as that of Rome and the West. It was bordered on the south and east by oriental influences, and much of Eastern thought, method, and glamour found its way into the Christian community. The artists fought this

influence, stickling a long time for the severer classicism of ancient Greece. For when Rome fell the traditions of the Old World centred around Constantinople. But classic form was ever being encroached upon by oriental richness of material and color. The struggle was a long but hopeless one. As in Italy, form failed century by century. When, in the eighth century, the Iconoclastic controversy cut away the little Greek existing in it, the oriental ornament was about all that remained.

There was no chance for painting to rise under the prevailing conditions. Free artistic creation was denied the artist. An advocate of painting at the Second Nicene Council declared that: "It is not the invention of the painter that creates the picture, but an inviolable law of the Catholic Church. It is not the painter but the holy fathers who have to invent and dictate. To them manifestly belongs the composition, to the painter only the execution." Painting was in a strait-jacket. It had to follow precedent and copy what had gone before in old Byzantine patterns. Both in Italy and in the East the creative artist had passed away in favor of the skilled artisan — the repeater of time-honored forms or colors. The workmanship was good for the time, and the coloring and ornamental borders made a rich setting, but the real life of art had gone. A long period of heavy, morose, almost formless art, eloquent of mediæval darkness and ignorance, followed. The figure became decrepit, paralytic. It was shrouded in a sack-like garment, had no feet at times, and instead of standing on the ground hung in the air. Facial expression ran to contorted features, holiness became moroseness, and sadness sulkiness. Add to this the gold ground (a Persian inheritance), the gilded high lights, the absence of perspective, and the composing of groups so that the figures looked piled one upon another instead of receding, and we have the style of painting that prevailed

(though not exclusively) in Italy from the sixth or seventh to the thirteenth century. Nothing of a technical nature was in its favor except the rich coloring, the gold embossing, and the mechanical adroitness of the workmanship.

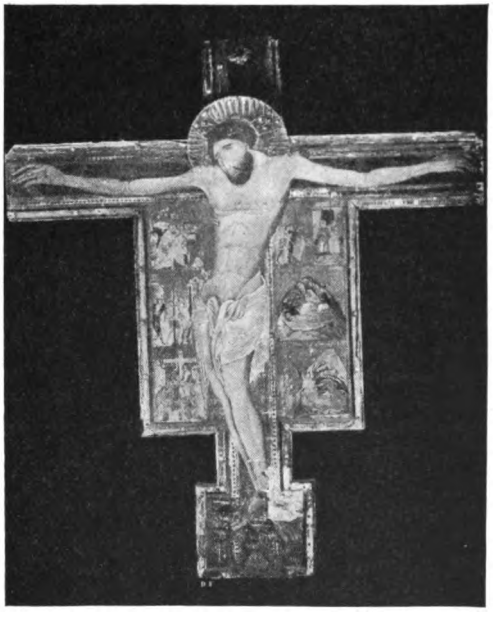

FIG. 24. — BYZANTINE CRUCIFIX. THIRTEENTH CENTURY. PISTOIA.

It is strange that such an art should be adopted by foreign nations, and yet it was. Its bloody crucifixions and morbid madonnas were well fitted to the dark view of life held during the Middle Ages, and its influence was wide-spread and of long duration. It affected French and German art, it ruled at the North, and in the East it lives feebly even to this day. That it strongly affected Italy is a very apparent fact. Just when it first began to show its influence there is matter of

dispute. It probably gained a foothold at Ravenna in the fifth century, during the time of Theodoric and before that province became a part of the empire of Justinian. It also permeated Rome, Sicily, and Naples at the south, and Venice at the north. With the decline of the early Christian art of Italy this richer, and in many ways more acceptable, Byzantine art came in, and, with Italian modifications, usurped the field. It did not literally crush out the native Italian art, but practically it dominated it, or held it in check, from the ninth to the twelfth century. Even at that late date there was some revival of Byzantine mosaic work though painting on panel and wall was beginning to take new form, and signs of the Gothic awakening were visible.

EARLY CHRISTIAN AND BYZANTINE REMAINS: The best examples of Early Christian painting are still to be seen in the Catacombs at Rome. Mosaics in the early churches of Rome, Ravenna, Naples, Venice, Constantinople. Sculptures, ivories, and glasses in the Lateran, Ravenna, and Vatican museums. Illuminations in the Vatican and Paris libraries. Almost all the museums of Europe, those of the Vatican and Naples particularly, have some examples of Byzantine work. The older altar-pieces of the early Italian churches date back to the mediæval period and show Byzantine influence. The altar-pieces of the Greek and Russian churches show the same influence even in modern work.

CHAPTER V

ITALIAN PAINTING

GOTHIC PERIOD. 1250–1400

BOOKS RECOMMENDED: As before, Crowe and Cavalcaselle, Eastlake, Lafenestre, Lanzi, Lindsay, Reber; also Berenson, *A Sienese Painter (Sassetta) of the Franciscan Legend; Central Italian Painters of the Renaissance; Drawings of Florentine Painters; Florentine Painters of the Renaissance; North Italian Painters of the Renaissance; Study and Criticism of Italian Art; Venetian Painters of the Renaissance;* Brown and Rankin, *Short History of Italian Painting;* Burckhardt, *Der Cicerone, Ed. Bode; Catalogue of Pictures in the National Gallery, London* (unabridged edition); Crowe and Cavalcaselle, *History of Painting in North Italy* (Borenius Edition); Douglas, *Fra Angelico;* Förster, *Leben und Werke des Fra Angelico;* Frizzoni, *Arte Italiana del Renascimento;* Morelli, *Italian Masters, Critical Studies in their Works; Italian Masters in German Galleries;* Perkins, *Giotto;* Ricci, *Art in Northern Italy;* Rumohr, *Italienische Forschungen;* Schubring, *Altichiero und Seine Schule;* Selincourt, *Giotto;* Sirén, *Giottino; Giotto; Don Lorenzo Monaco;* Stillman, *Old Italian Masters;* Thode, *Giotto;* Vasari, *Lives of the Most Eminent Painters;* Weigelt, *Duccio di Buoninsegna.*

SIGNS OF THE AWAKENING: It would seem at first as though nothing but self-destruction could come to that struggling, praying, warring people that kept Italy in a ferment during the Mediæval Period. The people were ignorant, the rulers treacherous, the passions strong, and yet out of the Dark Ages came light. In the thirteenth century the light

grew brighter, but the internal dissensions did not cease. The Hohenstaufen power was broken, the imperial rule in Italy was crushed. Pope and emperor no longer were at war, but the cries of "Guelf" and "Ghibelline" had not died out.

Throughout the entire Romanesque and Gothic periods (1000–1400) Italy was torn by political wars, though the free cities, through their leagues of protection and their commerce, were prosperous. A commercial rivalry sprang up among the cities. Trade with the East, manufactures, banking, all flourished; and even the philosophies, with law, science, and literature, began to be studied. The spirit of learning showed itself in the founding of schools and universities. There was a marked interest not only in classic literature but classic art. The sculptors and the painters at this time, though still in bondage to the old Byzantine tradition, gave plenty of evidence that they had been studying the Roman marbles. Again art showed now most decisively that the artists were at times looking away from the old models at the new model of nature. Scraps and studies of nature in figure, landscape, and *genre* were apparent everywhere in the pictures. It was the age of looking outward though this must not be taken to mean that there was no longer any looking inward. Religion, emotion, tenderness were never more in evidence than just at this time. Faith, inquiry, nature study, archæological study went along together. Dante, Petrarch, and Boccaccio, reflecting respectively religion, classic learning, and the inclination toward nature, lived at this time and are exemplars in their works of the trends of Gothic thought.

SUBJECTS AND METHODS: In painting, though there were some portraits and allegorical scenes produced during the Gothic period, the chief theme was Bible story. The Church was the patron, and art was only the servant, as it had been from the beginning. It was the instructor and consoler of the faithful, a means whereby the Church made converts,

and an adornment of wall and altar. It had not entirely escaped from symbolism. It was still the portrayal of things for what they meant, rather than for what they looked. There was no such thing as art for art's sake in this period. It was art for religion's sake.

The demand for painting increased, and its subjects multiplied with the establishment at this time of the two powerful

FIG. 25. — GIOTTO. ST. JOHN AT PATMOS. S. CROCE, FLORENCE.

orders of Dominican and Franciscan monks. The first exacted from the painters more learned and instructive work; the second wished for the crucifixions, the martyrdoms, the dramatic deaths, wherewith to move people by emotional appeal. The influence of the teachings of St. Francis (died 1226) and the Franciscan legends was enormous. The tenderness toward saint and human, the emotional love of nature, the profound religious belief shown in the pictures of the Gothic period may be traced almost directly to the Franciscan cult.

Especially is this true of the School of Siena as we shall presently see.

To offset this the ultra-religious character of painting was encroached upon somewhat by the growth of the painters' guilds, and art production largely passing into the hands of laymen. In consequence painting produced many themes and gave vent to many thoughts but at first only after the Byzantine style. The painter was more of a workman than an artist. The Church had more use for his fingers than for his creative ability. It was still his business to transcribe what had gone before. This he did, but not without signs here and there of uneasiness and discontent with the pattern. There was an inclination toward something truer to nature, but, at the beginning, no great realization of it. The study of nature came in slowly, and painting was not positive or individual in statement until the time of Giotto.

The best paintings during the Gothic period were executed upon the walls of the churches in fresco. The prepared color was laid on wet plaster, and allowed to soak in. The small altar and panel pictures, representing the Madonna, Christ, the Apostles, and other scenes, were painted in distemper, the gold ground and many Byzantine features being retained by most of the painters, though discarded by some few. The workmanship was generally excellent no matter what the utterance or what its form. The tradition of the craft had been established before the discovery of nature or the antique and the newly-established guilds merely perpetuated it, carried it on. Knowledge, skill, integrity in the work, were qualities handed down from father to son, and these were the solid bases upon which Italian art afterward rested during the flowering period of the Renaissance.

CHANGES IN THE TYPE, ETC.: The advance of Italian art in the Gothic age was at first an advance through the development of the imposed Byzantine pattern. It was not

a revolt or a starting out anew on a wholly original path. When people began to stir intellectually the artists found that the old Byzantine model did not look like nature. They began, not by rejecting it, but by improving it, giving it slight movements here and there, turning the head, throwing out a hand, or shifting the folds of drapery. The Eastern type was

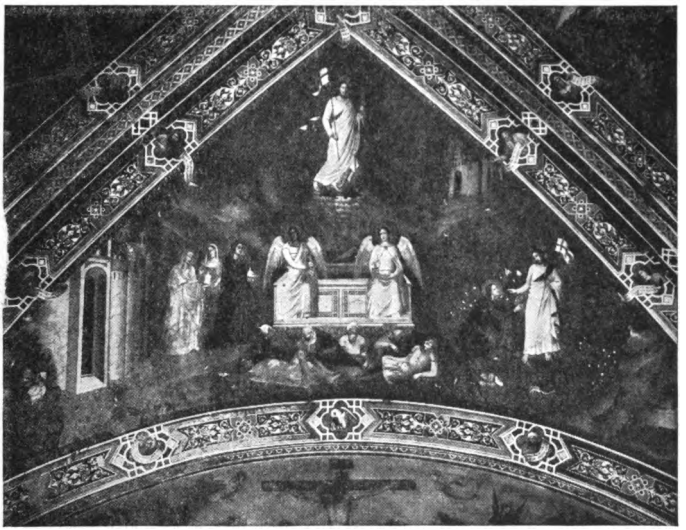

FIG. 26. — ANDREA DA FIRENZE (?). RESURRECTION. S. M. NOVELLA, FLORENCE.

still seen in the long pathetic face, oblique eyes, stiff robes, thin fingers, and absence of feet; but the painters now began to modify and enliven it. More realistic Italian faces were introduced, architectural and landscape backgrounds encroached upon the Byzantine gold grounds, even portraiture was taken up.

This looks very much like realism, but we must not lay too much stress upon it. The painters were taking notes of natural appearances. This showed in features like the hands,

feet, and drapery; but the anatomy of the body had not yet been studied, and there is no reason to believe their study of the face was more than casual, nor their portraits more than records from memory.

No one painter can be said to have begun this movement. The whole artistic region of Italy was at that time ready for the advance. That all the painters moved at about the same pace, and continued to move at that pace down to the fifteenth century, that they all based themselves largely upon Byzantine teaching, and that they all had a similar style of working is proved by the great difficulty in attributing their existing pictures to certain masters, or even certain schools. There are plenty of pictures in Italy to-day that might be attributed to either Florence or Siena, — to Duccio or Cimabue or Cavallini or to some other master; because though each master and each school had slight peculiarities, yet they all had a common origin in the art traditions of the time. As stated above the positively personal way of working did not come in until later with men like Giotto, Lorenzetti, and Simone Martini.

There are names of painters appearing at this time but they are hardly more than names. Such works as we possess of **Margaritone of Arezzo, Giunto of Pisa, Guido of Siena** show little more than exceptional good workmanship after the old methods with now and then a casual utterance about some detail of nature. The case of **Cavallini** (fl. c. 1273–1285), a Roman painter, is somewhat different. Though we know very little about him that little suggests that he was perhaps influenced by Roman as well as Byzantine models. He also was one of the first to make unmistakable studies of nature. He stood quite alone and left no school but he certainly gave art an impulse not only toward nature but toward the monumental in style. There were painters of name though of small note in all the large cities of Italy at this time but the movements of the time finally centred in Florence and Siena —

the first city, even at this early date, encouraging innovation, learning, new methods, while the second city developed the decorative traditions of the craft and held fast to sentiment, tenderness, and feeling.

FLORENTINE SCHOOL: Cimabue (1240?–1301?) seems a notable instance in early times of a Byzantine-educated painter who improved upon the traditions. He has been called the father of Italian painting, but Italian painting had no father. Cimabue was simply a man of more originality and ability than his contemporaries, and departed further from the art teachings of the time without decidedly opposing them. He retained the Byzantine pattern, but loosened the lines of drapery somewhat, turned the head to one side, infused the figure with a little appearance of life. His contemporaries elsewhere in Italy were doing the same thing, and none of them was much more than a link in the progressive chain.

Cimabue's pupil, Giotto (1276–1336), was a great improvement on all his predecessors because he was a man of extraordinary genius. He would have been great in any time, and yet he was not great enough to throw off wholly the Byzantine traditions. He tried to do it. He studied nature in a general way, changed the type of face somewhat by making the jaw squarer, and gave it expression and nobility. To the figure he gave more motion, dramatic gesture, life. The drapery was cast in broader, simpler masses, with some regard for line, and the form and movement of the body were somewhat emphasized through it. In methods Giotto was more learned and original than his contemporaries; his subjects were from the common stock of religious story but with his imaginative force and invention he gave them new meaning. Bound as he was by the conventionalities of his time he could still create a work of nobility and power. He came too early for the highest achievement in painting. He had genius, feeling, fancy, almost everything except absolute knowledge of the

laws of nature and art. His art was the best of its time, and is really great art for any time. None of his immediate followers and pupils could reach up to it. He set the pace and his influence was wide-spread for a century but there was little advance until the time of the Renaissance.

FIG. 27. — ORCAGNA, PARADISE. (DETAIL). S. M. NOVELLA, FLORENCE.

Taddeo Gaddi (1300?–1366?), one of Giotto's pupils, was a painter of much feeling, but lacked in the large elements of construction and in the dramatic force of his master. His nature study is apparent but rather trivial or inconsequential. **Agnolo Gaddi** (1330?–1396?), **Antonio Veneziano** (1312?–1388?), **Giovanni da Milano** (fl. 1350), **Andrea da Firenze** (c. 1377), **Bernardo Daddi** (1299–?) were all followers of the Giotto methods, and were so similar in their styles that their works are often confused and erroneously attributed. They were something more than graceful reciters of the Giottesque formulas and yet were not great geniuses. **Giottino** (1324?–1357?) was a supposed imitator of Giotto, of whom little is known. He is identified by some with Tommaso di Stefano. The work attributed to him shows

fine decorative quality but, of necessity, incomplete expression. **Orcagna** (1308?–1368) gathered up and united in himself all the art teachings of his time. In working out problems of form and in delicacy and charm of expression he went beyond his predecessors. He was a many-sided genius, versed not only in a matter of natural appearance, but in color problems, in perspective, shadows, and light. His color alone gives him rank for its luminous and harmonious qualities. As for his feeling it was more refined than Giotto's and his individuality was almost as pronounced though more delicate. A painter of much purity and charm he was further along toward the Renaissance than any other of the Giottesques. He almost changed the character of painting, and yet did not live near enough to the fifteenth century to accomplish it completely. **Spinello Aretino** (1333?–1410?) was the last of the well-known Giotto followers. He carried out the teachings of the school in technical features, such as composition, drawing, and relief by color rather than by light, combining something of Sienese decoration with Florentine robustness; but he lacked the creative power of Giotto. In fact, none of the Giottesques, save possibly Orcagna, can be said to have improved upon the master, taking him as a whole. Toward the beginning of the fifteenth century the school rather declined with the work of such indifferent followers as **Nicolo di Piero Gerini** and **Nardo di Cione.**

SIENESE SCHOOL: The art teachings and traditions of the past seemed deeper rooted at Siena than at Florence. Nor was there so much attempt to shake them off as at Florence. Giotto broke the immobility of the Byzantine model by showing the draped figure in action. So also did the Sienese with Duccio and the Lorenzetti, but the rank and file, perhaps, cared more for the expression of the spiritual than the beauty of the natural. The Florentines were robust,

resolute, even a little coarse at times; the Sienese were more refined and sentimental. Their fancy ran to sweetness of face rather than to bodily vigor. Again, their art was richer in costume, color, and detail than Florentine art, more ornate in gilding, tooling, brocades, arabesques, surfaces; but it was also more finical and narrow in scope. Still this general dis-

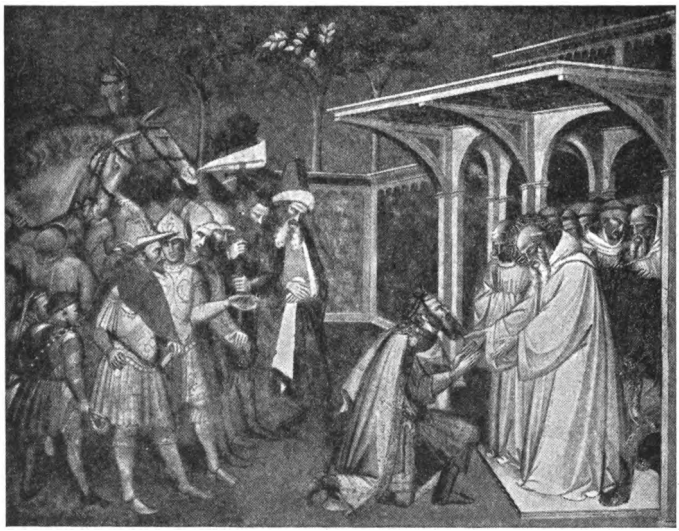

FIG. 28. — SPINELLO ARETINO. ST. BENEDICT AND TOTILA. S. MINIATO, FLORENCE.

tinction is subject to numerous exceptions and must be accepted with caution.

Duccio (c. 1282–1339), the real founder of the Sienese school, retained Byzantine methods and adopted the school subjects, but he perfected details of form, such as the hands and feet, and while retaining the long Byzantine face, gave it a melancholy tenderness of expression. His line was not only graceful but expressive, even when not precisely correct; his color was excellent in body and breadth; and his continued

use of gold in the ground and in the high lights was highly ornamental. In composition, grouping, and a feeling for space he was, at times, quite up to his Florentine contemporary, Giotto, while being more poetic, more mysterious. He had not Giotto's dramatic force but in its place a refined sentiment of much charm. **Simone Martini** (1285?–1344) changed the type considerably by rounding the form. His drawing was not always true, but in color he was brilliant and in detail exact and minute. He was more modern than Duccio, using the traditional types but grafting upon them keen observation of nature and giving them at times passionate action. Usually he is impressive in dignity as in his Guido Riccio da Fogliano at Siena. While retaining the traditional decorative quality of the Sienese he was in his nature studies quite abreast of the Florentines. All told he was the most important of the immediate followers of Duccio. **Lippo Memmi** (?–1357?) was his pupil and assistant and **Barna** (c. 1369–1380) with **Traini** (c. 1350) were his followers.

The Sienese who came the nearest to Giotto's excellence were the brothers **Ambrogio** (c. 1323–1348) and **Pietro** (c. 1335–1348) **Lorenzetti.** They were probably influenced by Giotto for they took up fresco work of vast extent, narrative in style, with many figures, balanced composition and naturalistic effects. It lacked in compactness and conciseness but had invention and not a little power about it. They greatly improved the traditional type and in such figures as Ambrogio's white-robed Peace at Siena presaged the Renaissance. Both brothers were men of marked individuality and originality. Their panel pictures also speak for their tenderness of sentiment and their decorative sense.

Bartolo di Maestro Fredi (1330–1410) was probably a pupil of Lippo Memmi though influenced by the Lorenzetti; **Andrea Vanni** (1333–1414?) was a follower of Bartolo influenced by Simone Martini and the Lorenzetti; and **Taddeo**

di Bartolo (c. 1362–1422) was a pupil of Bartolo. They all carried on the Sienese tradition of ornamental workmanship — decorative pattern-making in form and color. Taddeo was a man of much influence in Siena and throughout Umbria. It is possible that he influenced **Sassetta** (**Stefano di Giovanni**) (1392–1450) one of the late Sienese but one of the purest and profoundest in feeling, the most intense in passion, of them all. He had a mystic Franciscan imagination and was for Siena what Fra Angelico was for Florence in the matter of religious fervor. With all this he was by no means blind to nature or

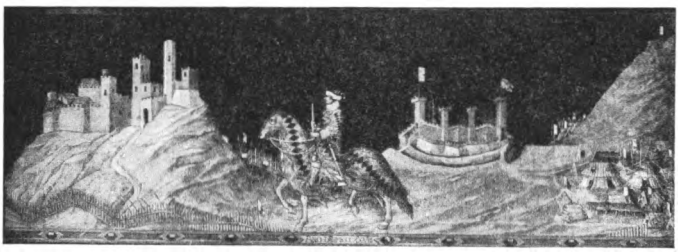

FIG. 29. — SIMONE MARTINI. GUIDO RICCIO DA FOGLIANO. PALAZZO PUBBLICO, SIENA.

the decorative beauty of art. His panel pictures have a naive charm, a loveliness of form and color as well as of feeling, that are most attractive. He was the last of the ecstatic Sienese though with him and after him came some painters of ability carrying on Sienese traditions far into the Renaissance. These late men were **Domenico di Bartolo** (1400–1449?), **Lorenzo Vecchietta** (1412–1480), **Sano di Pietro** (1406–1481), **Benvenuto di Giovanni** (1436–1518?), **Matteo di Giovanni** (1435–1495), **Francesco di Giorgio** (1439–1502), **Neroccio di Landi** (1447–1500).

TRANSITION PAINTERS: Several painters, **Starnina** (1354– 1418?), **Gentile da Fabriano** (1360–1427), **Fra Angelico** (1387–1455), have been put down in some art histories as the makers of the transition from Gothic to Renaissance

painting. They hardly deserve the title. There was no transition. The development went on, and these painters, coming late in the fourteenth century and living into the fif-

FIG. 30. — LORENZETTI. PEACE (DETAIL). PALAZZO PUBBLICO, SIENA.

teenth, simply showed the changing style, the advance in the study of nature and the technique of art. Starnina's work we know very little about. It was probably no such work as

Masolino's or Masaccio's though possibly foreshadowing that of Masolino.

There is always a little of the past in the present, and both Gentile and Fra Angelico showed traces of the Gothic age in details of the face and figure, in coloring, in gold embossing, in decorative feeling and religious fervor. Gentile had all that nicety of finish and richness of detail and color characteristic of the Sienese. Being closer to the Renaissance than his predecessors he was more of a nature student. He was practically the first man to show the effect of sunlight in landscape, the first one to put a gold sun in the sky. His influence in the matter of background landscape alone is marked for before 1420 he was working in Venice, became there the master of Jacopo Bellini, and was possibly responsible in large degree for the fine landscape backgrounds of Gentile Bellini and Carpaccio. He never, however, outgrew Gothic methods as regards the figure, and really belongs in the fourteenth century. This is true of Fra Angelico. Though he lived far into the Early Renaissance he did not change his style and manner of work in conformity with the work of others about him. He was one of the last inheritors of the Gothic traditions. He was behind Giotto and Lorenzetti in power and in imagination, and behind Orcagna as a painter and a colorist. He knew little of light, shade, perspective, and in characterization was feeble, except in some late work. One face or type answered him for all classes of people — a sweet, fair face, full of divine tenderness. His art had enough nature in it to express his meanings and is at times charming in its naive utterances, its simple arrangement, its fine decorative quality, its pure spirit. He was preëminently a devout painter.

EXTANT WORKS: Many of the pictures of the Gothic period are open to doubt as regards their attributions. It was not an age of pronounced individuality in either spirit or methods. The strong

leaders alone, men like Duccio, Giotto, Lorenzetti, Orcagna, disclose distinct styles and methods. The lesser men merely reflect the art traditions and methods of the time and are so much alike in technique that their pictures are often confused and difficult to identify. Positive attributions of the pictures of the pupils and followers should be accepted with reserve. For complete lists of the pictures and their present placings the student should consult the small but indispensable books by Mr. Berenson on the Florentine, Central Italian, North Italian, and Venetian Painters of the Renaissance cited at the head of this chapter. Brown and Rankin's *Short History of Italian Painting* also contains a short list of the principal works of each painter and where they may be found, while Crowe and Cavalcaselle have exhaustive analyses of all the pictures of all the painters in their large *History of Painting in Italy*. Aside from these books any encyclopædia article, on any of the painters mentioned in this chapter, will cite the chief works of that painter. Generally speaking the best work of the Sienese and Florentines of this period are still to be seen in the museums and churches about Siena and Florence.

CHAPTER VI

ITALIAN PAINTING

EARLY RENAISSANCE. 1400–1500

BOOKS RECOMMENDED: As before, Berenson, Brown and Rankin, Burckhardt, Crowe and Cavalcaselle, Eastlake, Frizzoni, Lafenestre, Lanzi, Morelli, Ricci, Rumohr, Stillman, Vasari; also Cartwright, *Painters of Florence;* Crowe and Cavalcaselle, *History of Painting in North Italy;* Cruttwell, *Pollaiuolo; Verrocchio;* Davies, *Ghirlandajo;* Ffoulkes and Majocchi, *Vincenzo Foppa of Brescia;* Gardner, *Ferrarese School of Painting;* Goffin, *Pinturricchio;* Horne, *Botticelli;* Mundler, *Essai d'une Analyse critique de la Notice des tableaux Italiens au Louvre;* Patch, *Life of Masaccio;* Ricci, *Pinturricchio;* Richter, *Italian Art in National Gallery, London;* Ridolfi, *Le Meraviglie dell' Arte;* Rosini, *Storia della Pittura Italiana;* Schnaase, *Geschichte der bildenden Künste;* Symonds, *Renaissance in Italy;* Toesca, *Masolino da Panicale;* Ulmann, *Botticelli;* Vischer, *Lucas Signorelli und die Italienische Renaissance;* Weisbach, *Francesco Pesellino;* Williamson, *Francia.*

THE ITALIAN MIND: There is no way of explaining the Italian trend toward form and color other than by considering the necessities of the people and the artistic training of the Italian mind. Art in all its phases was not only an adornment but a necessity of Christian civilization. The Church taught people by sculpture, mosaic, and fresco quite as much as by mass and homily. It was an object-teaching, a grasping of ideas by forms seen in the mind, not a presenting of abstract ideas as in literature. Printing was not known. There were few manuscripts, and the majority of people could not read. Ideas came to them for centuries through form and color,

through picture, procession, and pageant, until at last the Italian mind took on a plastic and pictorial character. It conceived ideas in symbolic figures, and when the Renaissance came and art took the lead as one of its strongest expressions, painting was but the color-thought and form-language of the people.

And these people, by reason of their peculiar education, were, in the main, an exacting people, knowing what was good

FIG. 31. — MASACCIO. THE TRIBUTE MONEY. CARMINE, FLORENCE.

and demanding it from the artists. Every intelligent Italian was, in a way, an art critic, because every church in Italy was an art school. The artists may have led the people, but the people spurred on the artists, and so the Italian mind went on developing and unfolding until at last it produced the great art of the Renaissance.

THE AWAKENING: The Italian civilization of the fourteenth century was made up of many impulses and inclina-

tions, none of them at first very strongly defined. There was a feeling about, a groping toward the new light, but the leaders stumbled often on the road. There was good reason for it. The knowledge of the old world lay buried under the ruins of Rome. The Italians had to learn it all over again, almost without a precedent, almost without a preceptor. The new world of science, art, nature, and life they had only recently discovered and were just beginning to explore. This was a slow proceeding. But with the fifteenth century the horizon began to brighten. The Early Renaissance was begun. It was not a revolt, a reaction, or a starting out on a new path. It was in fact a development of the Gothic period; and the inclinations of the Gothic period — primarily the desire for classic knowledge, and the study of nature — were carried into the art of the time with greater intelligence and more effective craftsmanship.

The inference must not, however, be drawn that because nature and the antique came to be studied in Early Renaissance times that therefore religion was discarded. It was not. It still held strong, and though with the Renaissance there came about a strange mingling of crime and corruption, æstheticism and immorality, yet the Church was never abandoned for an hour. When enlightenment came, people began to doubt the spiritual power of the Papacy. They did not cringe to it so servilely as before. Religion was not perfervidly embraced as in the Middle Ages, but there was no revolt. The Church held the power and was still the patron of art. The painter's subjects extended over nature, the antique, the fable, allegory, history, portraiture; but the religious subject was not neglected. Fully three-quarters of all the fifteenth-century painting was done for the Church, at her command, and for her purposes.

But art was not so wholly pietistic as in the Gothic age. The study of nature and the antique materialized painting

somewhat. The outside world drew the painter's eyes, and the beauty of the religious subject and its sentiment, with Franciscan memories, were somewhat dimmed by the beauty of natural appearances. There was some loss of emotional power, but the emotion of the age had much to lose. In the fifteenth century it was still strong.

KNOWLEDGE OF THE ANTIQUE AND NATURE: The revival of antique learning — humanism — came about in real earnest during this Early Renaissance period. The scholars set themselves the task of restoring the polite learning of ancient Greece, studying coins and marbles, collecting manuscripts, founding libraries and schools of philosophy. The wealthy nobles — such people as the Albizzi, the Medici, and the Dukes of Urbino — encouraged it. In 1440 Greek was taught in five cities. Immediately afterward, with Constantinople falling into the hands of the Turks, came an influx of Greek scholars into Italy bearing some further scholastic message. Then followed the invention of printing and the age of discovery on land and sea. Not the antique alone but the natural were being pried into by the spirit of inquiry. Botany, geology, astronomy, chemistry, medicine, anatomy, law, literature — nothing seemed to escape the keen eye of

FIG. 32. — POLLAJUOLO. PORTRAIT. POLDI-PEZZOLI MUSEUM, MILAN.

the time. Knowledge was being accumulated from every source, and the arts were all assimilating it if not directly reflecting it.

The influence of the newly discovered classic marbles upon painting was perhaps not so great as is usually supposed. The painters studied them, but did not closely follow or imitate them. Occasionally in such men as Botticelli and Mantegna we see a following of sculpturesque example — a taking of details and even of whole figures — but the more general effect of the antique marbles was to impress the painters with the idea that nature was at the bottom of it all. They turned to the earth not only to study form and feature, to find confirmation of the Greek view and to discover a new one of their own; but to learn about perspective, light, shadow, color — in short, the technical features of art. True, religion was the chief subject, but nature was used to give it setting. All the fifteenth-century painting shows nature study, force, character, sincerity; but it does not show elegance, grace, or the full complement of skill. The work is frank, truthful, forceful; but naive in its awkwardness, its harshness, at times its crudeness. For, after all, the Early Renaissance was the promise of great things; the High Renaissance was the fulfilment.

FRESCO AND PANEL: The chief work at this time was done in fresco on the walls of chapels, churches, cloisters, and, occasionally, municipal buildings. The architectural spaces to be filled dictated the style of composition and yet left abundant freedom to the artist in its treatment. In panel pictures and altar-pieces tempera was used. Painting in oil was known probably early in the Renaissance but not extensively employed until the last quarter of the fifteenth century.

FLORENTINE SCHOOL: In technical knowledge and intellectual grasp the Florentines were the leaders. It has been said that they were draftsmen rather than colorists which is measurably true though their sense of color was not wanting

when distributed in flat fields or planes. **Masolino** (1384–1440?) was one of the first to take up nature decisively — one of the first to study from the nude human figure, as his Baptism at Castiglione d'Olona testifies. He shows nature study also in portrait heads, in draperies, in landscape. He was

FIG. 33. — BOTTICELLI. SPRING (DETAIL). ACADEMY, FLORENCE.

a remarkable painter and doubtless handed on a strong nature impulse to his pupil Masaccio. At any rate **Masaccio** (1401–1428) became the first great nature student of his time at Florence. He continued the Giotto tradition in his grasp of nature as a whole, his mastery of form, his plastic composition, his free broad folds of drapery. In grouping, in light, perspective, and landscape, he greatly advanced the knowledge

of the time. Though an exact student he was not a mere surface realist. He had a large artistic sense, a breadth of view, and a comprehension of nature as a mass that Michael Angelo and Raphael did not disdain to follow. He was little of a pietist, and there was no great religious feeling in his work. Dignified truthful appearance was his creed, and in this he was doubtless influenced by Donatello the sculptor.

The robust form, the strong characterization, the large view of nature shown by Donatello in sculpture had a very potent influence upon many of the Florentine painters. Combined with the example of Masaccio it gave a decided stamp to early Florentine art. The sturdy realism, the virile drawing of **Andrea del Castagno** (1396?–1457), the scientific perspective and realistic figures of **Paolo Uccello** (1397–1475), the positive profiles of **Domenico Veneziano** (1400–1461), the study of the nude, the good modelling, the fine movement of **Antonio Pollajuolo** (1429–1498) and his brother-assistant **Piero** (1443–1496) may be traced almost directly to the Donatello-Masaccio influence. Contemporary with these men were other painters who hesitated over the new ideal, took up nature study with indecision, or perhaps clung fondly to the gold-embossed ornament and gilded halos of the past. **Benozzo Gozzoli** (1420–1497) perhaps belongs just here. His Adoration of the Magi in the Riccardi palace, Florence, is the most brilliantly told story in all Florentine art, with its fine types, superb horses, gay trappings, and excellent landscape; **Baldovinetti** (1425–1499) with much charm of color and sense of space in landscape nevertheless had much of the past in his conceptions and methods; and even **Fra Filippo Lippi** (1406–1469) though following Masaccio to some extent was largely influenced by the Gothic tradition in the hands of Lorenzo Monaco and Fra Angelico. Still, Fra Filippo helped to modernize Italian art and make it intimate while still retaining religious sentiment and pathetic types. He left a pupil of

some note in **Pesellino** (1422–1457) and a son **Filippino Lippi** (1457–1504) who took up and intensified his father's sentiment mingling it with something of sadness taken perhaps from Botticelli. Filippino was an artist of ability, with much charm and tenderness, and considerable style; but his frescos in the Brancacci Chapel, finishing the incompleted work of Masaccio, show, by contrast, that he had not the Masaccio power or vigor. Purity of type and graceful sentiment in pose and gesture, as shown in his Badia altar-piece, are more characteristic of his work.

FIG. 34.— GHIRLANDAJO. FIGURE FROM BIRTH OF JOHN THE BAPTIST. S. M. NOVELLA, FLORENCE.

Botticelli (1444–1510) was also a pupil of Fra Filippo and in his early work followed his master very closely, but later on developed a manner of his own that became almost a mannerism. He was not so remarkable for his strength as for his culture and an individual way of looking at things. He was a student of the antique and one of the first to take subjects from it, a lover also of the natural, and at the same time a painter imbued with the mystic, the melancholy, even at times, the morbid. His willowy figures are more passionate than powerful, more individual than comprehensive, somewhat lacking in repose and perhaps strained in feeling; but with all excesses accounted for, the types are still very attractive in tenderness and in grace. Changing his style under several influences Botticelli was from the first a technician of

ability. His outline was arbitrary, derived through the Giottesque from Byzantine art, and not always true to nature or the model, but graceful to the last degree and beautiful purely as line. His decorative sense was highly developed, and his making of the pattern as shown in his Allegory of Spring something marvellous. The same picture speaks for his color instinct, and his Adoration of the Magi in the Uffizi proclaims him, for his time, a most competent brushman. Unfortunately he had many followers and imitators and many of their works are still attributed to Botticelli. **Amico di Sandro** is not a painter but a name invented by Mr. Berenson, to carry a dozen or more pictures in European galleries, evidently painted by one painter and he a follower of Botticelli. **Jacopo del Sellajo** (1441?–1496) and **Botticini** (1446–1498) were eclectics in the Florentine school and followed at different times several of the more prominent leaders including Botticelli and Verrocchio.

Verrocchio (1435–1488) was a pupil of Donatello and was more of a sculptor than a painter, but he taught the truth of Donatello to numerous pupils, among them Leonardo da Vinci, and had a marked influence in Florence. His one authentic picture of the Baptism at Florence shows the sculptor, even the goldsmith, in figures and foliage, but it also discloses a new vision of landscape presaging that of Leonardo. The latter as a youth probably worked on this picture and may have painted in the landscape as well as the little angel at the left.

Lorenzo di Credi (1456–1537), though a late Florentine and a pupil of Verrocchio, never outgrew the fifteenth century. He was a painter, with much purity of feeling, but weak at times. His drawing was fairly good, but lacked force. There is much detail study, and considerable grace about his work, but little of strength. **Piero di Cosimo** (1439–1507) was somewhat fantastic in composition, pleasant in color, and

rather distinguished in landscape backgrounds. He was influenced by Verrocchio but was a direct pupil of **Cosimo Rosselli** (1439–1507) — one of the productive painters of Florence but not one of the epoch-making masters of the time. **Domenico Ghirlandajo** (1449–1494) was also somewhat in-

FIG. 35. — MELOZZO DA FORLÌ. PLAYING ANGEL. SACRISTY OF ST. PETERS, ROME.

fluenced by Verrocchio but he took impulses from many sources and was more eclectic than original. He produced an excellent quality of academic art. He combined the art learning of his time, drew well, handled drapery broadly and simply, composed effectively, and was fairly good in color; but with all his robust temperament and dignified style he produced little that was original or vital. Yet he was an

important teacher and a master of influence in spite of having no distinction and, at times, being deadly prosaic. **Mainardi** (1450–1513) was a brother-in-law of Ghirlandajo and his somewhat servile follower.

UMBRIAN SCHOOLS: Umbria is a geographical catch-all for the several schools of Foligno, Perugia, Gubbio, and the Marches. At the beginning of the fifteenth century the old Sienese school founded by Duccio and the Lorenzetti was in a state of decline. It had been remarkable for sentiment, and just what effect this sentiment of the old Sienese school had upon the painters of the neighboring Umbrian schools of the early fifteenth century is matter of speculation with historians. It must have had some, though the early painters, like **Ottaviano Nelli** (c. 1400–1440), do not show it. That which afterward became known as the Umbrian sentiment possibly first appeared in the work of **Niccolò da Foligno** (1430?–1502) a painter of emotional feeling and passionate force. He was probably a pupil of Benozzo Gozzoli, who was, in turn, a pupil of Fra Angelico. That would indicate Florentine influence, but there were many influences at work in this upper-valley country. Sentiment had been prevalent enough all through Central Italian painting during the Gothic age — more so at Siena than elsewhere. With the Renaissance Florence rather forsook sentiment for precision of forms and equilibrium of groups; but the Umbrian towns, being more provincial, held fast to their faith, their detail, and their gold ornamentation. Their influence upon Florence was slight, but the influence of Florence upon them was considerable. Some Florentines, such as Benozzo, went into the Umbrian country and taught there but oftener the larger city drew the provincials its way to learn the new methods. The result was a group of Umbro-Florentine painters, combining some up-country sentiment with Florentine technique.

UMBRO-FLORENTINES: Niccolò da Foligno and **Bonfigli** (1425–1496) both come under this designation, having both been pupils under Benozzo. Bonfigli was one of the earliest of the Perugian school and had a part in shaping its course. **Fiorenzo di Lorenzo** (1440–1521) was much influenced by Benozzo, Pollajuolo, and others — a painter of much fancy, fine color, and excellent decorative instincts. He is now thought to have been the true head of the Perugian school and the master of Perugino and Pinturicchio. The most positive in methods, however, among the Umbro-Florentines was **Piero della Francesca** (1416–1492). Umbrian born and Florentine trained he abandoned sentiment and became scientific, learned, and ultimately a remarkable technician. He knew drawing, perspective, light-and-shade, atmosphere, as none before him. He saw largely, characterized strongly, drew and composed simply. He showed no emotion but was always serene, well-poised, dignified, almost classic in his repose. From working in the Umbrian country his influence upon his fellow-craftsmen was large. It showed directly in **Signorelli** (1441–1523), whose master he was, and whose style he probably formed. Signorelli was Umbrian born, like Piero, and there was something of the Umbrian sentiment about him. He was a draftsman and threw his

FIG. 36. — PERUGINO. ST. MICHAEL (DETAIL). FLORENCE ACADEMY.

strength in line, producing athletic, square-shouldered figures in violent action, with complicated foreshortenings quite astonishing. The most daring man of his time, he was a master in anatomy, composition, movement. There was nothing select about his type, and nothing suave about his painting. His color was hot and coarse, his lights lurid, his shadows brick red, his textures leathery. He was, however, a master-draftsman, and a man of large conceptions and great strength. **Melozzo da Forlì** (1438–1494) was another pupil of Piero and a painter of much force. His types are large, his drawing superb, his sense of space excellent. He was a spirited painter rising at times to grandeur in his simplicity of form and dignity of composition. **Giovanni Santi** (1440?–1494), the father of Raphael, and **Marco Palmezzano** (1456–1543?) were both pupils of Melozzo.

The true descent of the Umbrian sentiment was probably through Foligno, Bonfigli, and Fiorenzo di Lorenzo to **Perugino** (1446–1524). Signorelli and Perugino seem opposed to each other in their art. The first was the forerunner of Michelangelo, the second was apparent in Raphael; and the difference between Michelangelo and Raphael was, in a less varied degree, the difference between Signorelli and Perugino. The one showed strong Florentine line, the other Umbrian sentiment and color. It is in Perugino that we find the old Gothic feeling. Fervor, tenderness, and devotion, with soft eyes, delicate features, and pathetic looks characterize his art. The figure is slight, graceful, and in pose sentimentally inclined to one side. The head is almost affectedly placed on the shoulders, and the round olive face is full of wistful tenderness. This Perugino type, used in all his paintings, is summarized by Taine as a "body belonging to the Renaissance containing a soul that belonged to the Middle Ages." There was no dramatic fire and fury about Perugino. His composition was simple, with graceful figures in repose and this was comple-

mented by simple background landscapes. The coloring was rich, and there were brilliant effects obtained by the use of oils. He was among the first of his school to use that medium. His friend and fellow-worker, **Pinturicchio** (1454–1513), did not, as a rule, use oils, but was a superior painter in fresco.

FIG. 37. — PINTURICCHIO. DISPUTE OF ST. CATHERINE (DETAIL). BORGIA APARTMENTS. VATICAN, ROME.

In this medium he painted several monumental series at Rome and Siena, giving the walls great splendor of color and gilding, as in the Borgia apartments in the Vatican. In type and sentiment he was much like Perugino, in composition a little extravagant at times, in landscape backgrounds quite original and inventive. He was a very winning and gracious

painter, not more forceful than Perugino, though more varied and more interesting — a man with a highly developed decorative sense well supplemented by skill. Perugino's best pupils, aside from Raphael, were **Lo Spagna** (c. 1500–1528), who followed his master's style until the High Renaissance, when he became a follower of Raphael, and **Eusebio di San Giorgio** (c. 1492–1527), an eclectic of some ability.

SCHOOLS OF FERRARA AND BOLOGNA: The painters of Ferrara, in the fifteenth century, seemed to have relied upon Padua for their teaching. They, however, soon developed originality of their own and had a decided influence upon the Romagno-Emilian painters. The best of the early men was **Cosimo Tura** (c. 1430–1495), who showed the Paduan influence of Squarcione in anatomical insistences, coarse joints, infinite detail, and sometimes fantastic ornamentation; but he was a painter of distinct sincerity, intensity, and force. His power is at times tragic, his drawing sculpturesque and almost classical, his color deep, resonant, superb. He was probably the founder of the school and **Francesco Cossa** (c. 1435–1480) was one of his pupils, reproducing his master's types with a smoother and less positive brush. **Ercole Roberti** (c. 1430–1496) was another pupil of Tura, angular in drawing, odd in proportions, fine in color — a decided individual force. **Ercole di Giulio Cesare Grandi** (c. 1464–1535) and **Francesco Bianchi-Ferrari** (1457–1510), pupils of Ercole Roberti, were later and slighter manifestations of Ferrarese methods.

It seems that Cossa after a time removed from Ferrara to Bologna and perhaps his pupil, **Lorenzo Costa** (1460–1535), went with him. At any rate Costa became the head of the Bolognese School. At first he was a painter of considerable force with good color and quite original types; but he was afterward tempered by Southern influences to softness and sentiment. This was the result of Paduan methods meeting at Bologna with Umbrian sentiment. The Perugian type and

influence had somehow found their way to Bologna, and showed in the work of **Francia** (1450–1517), a pupil and fellow-worker with Costa. Though trained as a goldsmith, and learning painting in a different school, Francia, as regards his sentiment, belongs in the same category with Perugino. Even his subjects, types, and treatment were, at times, more Umbrian than Bolognese. He was not so pronounced in feeling as Perugino, but at times he appeared loftier in conception. His color was usually cold, his drawing a little sharp at first, as showing the goldsmith's hand, the surfaces smooth, the detail elaborate. It is probable that Francia at first was influenced by Ercole Roberti's methods, and it is possible that he in turn influenced his master, Costa, in the matter of refined drawing and sentiment, though Costa always adhered to a certain detail and ornament coming perhaps from Cossa, and a landscape background that is peculiar to himself, and yet reminds one of Pinturicchio's landscapes. These two men,

FIG. 38. — COSSA. ST. JOHN. BRERA, MILAN.

Francia and Costa, were the Perugino and Pinturicchio of the Bolognese school, and the most important painters in that school. There were a number of pupils the best of whom was **Timoteo Viti** (1467–1524) who finally fused Bolognese and Umbrian sentiment and helped form the early style of Raphael.

THE LOMBARD SCHOOL: The designation of the Lombard school is rather a vague one in the history of painting, and is used by historians to cover a number of isolated schools or men in the Lombardy region. In the fifteenth century these schools counted for little either in men or in works. The principal activity was about Milan, which drew painters from Brescia, Vincenza, and elsewhere to form what is known as the Milanese school. **Vincenzo Foppa** (c. 1427–1502), of Brescia, and afterward at Milan, was probably the founder of this Milanese school. His painting is of rather a harsh, exacting nature; his form is wooden or rather sculptural, pointing to the influence of Padua, at which place he perhaps got his early art training. He was influenced from several sources but always maintained a rugged vitality of his own. **Borgognone** (1450–1523) is set down as his pupil, a painter of much sentiment, fine decorative sense, excellent color, and very good workmanship. His color and his gold work are decidedly attractive. Other pupils of Foppa were **Civerchio** (c. 1470–1544) and **Zenale** (1436–1526). **Bramantino** (c. 1460–1529) was under the spell of Foppa and Bramante. The school was afterward greatly influenced by the example of Leonardo da Vinci, as will appear further on.

EXTANT WORKS: For lists of painters' works and their location follow Berenson, Brown and Rankin, and Crowe and Cavalcaselle as before cited at end of Chapter V. Generally speaking the chief works of the Florentines, Umbrians, Ferrarese, Bolognese, and Lombards are still to be found in the museums and churches in that town where each respective school was centred. Foppa and Borgognone, for instances, are best seen at Milan as Costa and Francia at Bologna and Perugino at Perugia.

CHAPTER VII

ITALIAN PAINTING

EARLY RENAISSANCE, 1400–1500. — CONTINUED

BOOKS RECOMMENDED: Those on Italian art before mentioned; also consult the General Bibliography, Boschini, *La Carta del Navegar;* Cruttwell, *Andrea Mantegna;* Fry, *Giovanni Bellini;* Gronau, *I Bellini; Die Quellen der Biographie des Antonello da Messina;* Hill, *Pisanello;* Kristeller, *Andrea Mantegna;* Ludwig and Molmenti, *Carpaccio;* Marzo, *Di Antonello da Messina e dei suoi conjiunti;* Molmenti, *La Pittura Veneziana;* Rushforth, *Crivelli;* Testi, *Storia della Pittura Veneziana;* Venturi, *Le Origini della Pittura Veneziana.*

PADUAN SCHOOL: It was at Padua in the north that the influence of classic sculpture made itself strongly apparent. Umbria remained true to the religious sentiment, Florence engaged itself largely with nature study and technical problems, introducing here and there draperies and poses that showed knowledge of sculptural effects, but at Padua much of the classic in drapery, figures, and architecture seems to have been taken directly from the rediscovered antique or the modern bronze.

The early men of the school were hardly great enough to call for more than passing notice. During the fourteenth century there was some Giotto influence felt — that painter having been at Padua working in the Arena Chapel. It shows in **Guariento** (c. 1365) who was about the only early painter of any importance. Later on there was a slight influence from Gentile da Fabriano and Altichieri of Verona.

But these influences seem to have died out and the real direction of the school in the early fifteenth century was given by **Francesco Squarcione** (1394–1474). He was an enlightened man, a student, a collector and an admirer of ancient sculpture, and though no great painter himself he taught an anatomical statuesque art, based on Roman marbles and Florentine nature as seen in Donatello and his school, to many pupils.

Squarcione's work has perished except for a Madonna at Berlin, but his teaching was reflected in the work of his great pupil **Andrea Mantegna** (1431–1506). Yet Mantegna never received the full complement of his knowledge from Squarcione. He was of an observing nature and probably studied Giotto, Paolo Uccello, and Fra Filippo, some of whose works were then in Paduan edifices. He probably gained color knowledge from the Venetian Bellini, who lived at Padua at one time and who were connected with Mantegna by marriage. Moreover, he lived in a university town and was probably schooled in its learning. But the sculpturesque side of his art came from Squarcione, from a study of the antique, and from a deeper study of Donatello, whose bronzes to this day are to be seen within and without the Paduan Duomo of S. Antonio.

The sculpturesque is characteristic of Mantegna's work. His people are hard, rigid at times, immovable human beings, not so much turned to stone as turned to bronze — the bronze of Donatello. There is not too much sense of motion about them. The drawing is sharp and harsh, the drapery, evidently studied from sculpture, is "liney," and the archæology is often more scientific than artistic. Mantegna was not, however, entirely devoted to the sculpturesque. He was one of the severest nature students of the Early Renaissance, knew about nature, and carried it out in exacting detail in his art. In addition he was a master of light-and-shade, understood composition, space, atmosphere, pattern, and was as scientific in perspective as Piero della Francesca. There is

stiffness in his figures but nevertheless great truth and character. The forms are noble, even grand, and for invention and imagination they were never, in his time, carried further or higher. He was little of a sentimentalist or an emotionalist, but as a draftsman, a creator of noble forms, a man of power,

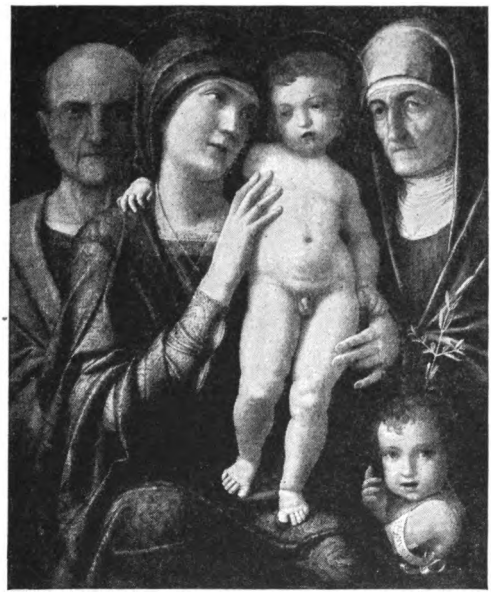

FIG. 39. — MANTEGNA. HOLY FAMILY. DRESDEN GALLERY.

he stood second to none in the century. And also as a colorist. His sense of color as in the Louvre Allegories or the Uffizi triptych is simply astonishing. Even his contemporaries in the Venetian school hardly equalled him here. All told he was the greatest of the North Italians in the fifteenth century.

Of Squarcione's other pupils **Pizzolo** (c. 1470) was the most promising, but died early. **Marco Zoppo** (1440–1498) seems to have followed the Paduan formula of hardness, dryness,

and exacting detail. He was possibly influenced by Cosimo Tura, and in turn influenced somewhat the Bolognese school. Mantegna, however, was the strongest of the school, and his influence was far-reaching. He swayed the school of Venice in matters of drawing, beside influencing the Lombard and Veronese schools in their beginnings.

SCHOOLS OF VERONA AND VICENZA: Artistically Verona belongs with the Venetian provinces, and was largely influenced by Venice except at the very start. The earliest painter there was, perhaps, **Altichieri** (fl. 1330–1395), whose ruined frescos in S. Anastasia, Verona, still show fine individual heads and somewhat confused patterns. He had an indifferent follower in **Jacopo Aranzi** and a very strong one in **Vittore Pisano** (1385–1455), called Pisanello, who was the earliest painter of note. He was not, however, distinctly Veronese in his art. He was medallist and painter both, worked with Gentile da Fabriano in the Ducal Palace at Venice and elsewhere, and his art seems to have an affinity with that of his companion. But he must not be thought a mere follower of any one. He had distinct individuality, and pronounced force, while in flat decorative design he was a master. Even the small portrait of Ginevra d'Este in the Louvre shows his decorative sense. Moreover, he was the great medallist of Italy — an artist of uncommon genius. After Pisanello and somewhat in his style came **Stefano da Zevio** (1393?–1451) a painter of some ability.

In the fifteenth century the influences at Verona were very much confused. Venice and Padua were dominant centres and their views of art had weight with the provincials. But Verona still held fast to something of Pisanello's teaching and was not a mere echo of others. This shows in **Liberale da Verona** (1451–1536) who was at first a miniaturist, but afterward developed a larger style based on a following of Mantegna's work, with some Venetian influences showing in the

coloring and backgrounds. Yet he still held to a decorative sense peculiar to Verona. **Francesco Bonsignori** (1453–1519) was of the Verona school, but under the Mantegna influence. His style at first was rather severe and indicated some Venetian teaching. He developed much ability in por-

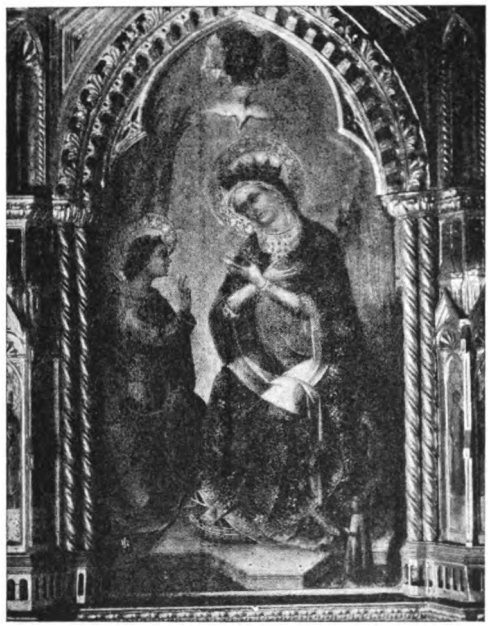

FIG. 40.—LORENZO VENEZIANO. ANNUNCIATION. ACADEMY, VENICE.

traiture, and was a painter of considerable strength. **Domenico Morone** (c. 1442–1503), a follower of Liberale, his son, **Francesco Morone** (1474?–1529), **Girolamo dai Libri** (1474–1546) were other painters in the school revealing local peculiarities with Venetian features showing here and there. **Francesco Caroto** (1470–1546), a pupil of Liberale, really belongs to the next century — the High Renaissance. His

early works show his education in Veronese and Paduan methods as his later works the influence of High Renaissance painters such as Raphael.

In the school of Vicenza the only master of much note in this Early Renaissance time was its founder, **Bartolommeo Montagna** (1450–1523), a painter of much severity and at times grandeur of style. He was a pupil or follower of Alvise Vivarini and was possibly influenced by Gentile Bellini. He is usually considered as belonging to the Venetian school.

VENETIAN LIFE AND ART: The conditions of art production in Venice during the Early Renaissance were quite different from those in Florence or Umbria. By the disposition of her people Venice was not a learned or devout city. Religion, though the chief subject, was not the chief spirit of Venetian art. Christianity was accepted by the Venetians, but with no fevered enthusiasm. The Church was strong enough there to defy the Papacy at one time, and yet religion with the people was perhaps more of a civic function or a duty than a spiritual worship. It was sincere in its way, and the early painters painted religious themes for and at the command of the Church with honesty, but the Venetians were much too proud and worldly minded to take anything very seriously except their own splendor and their own power.

Again, the Venetians were not humanists or students of the revived classic. They housed manuscripts, harbored exiled humanists, received the influx of Greek scholars after the fall of Constantinople, and later the celebrated Aldine press was established in Venice; but, for all that, classic learning was not the fancy of the Venetians. They made no quarrel over the relative merits of Plato and Aristotle, dug up no classic marbles, had no revival of learning in a Florentine sense. They were merchant princes, winning wealth by commerce and expending it lavishly in beautifying their island home. Not to attain great learning, but to revel in great

splendor, seems to have been their aim. Life in the sovereign city of the sea was a worthy existence in itself. And her geographical and political position aided her prosperity.

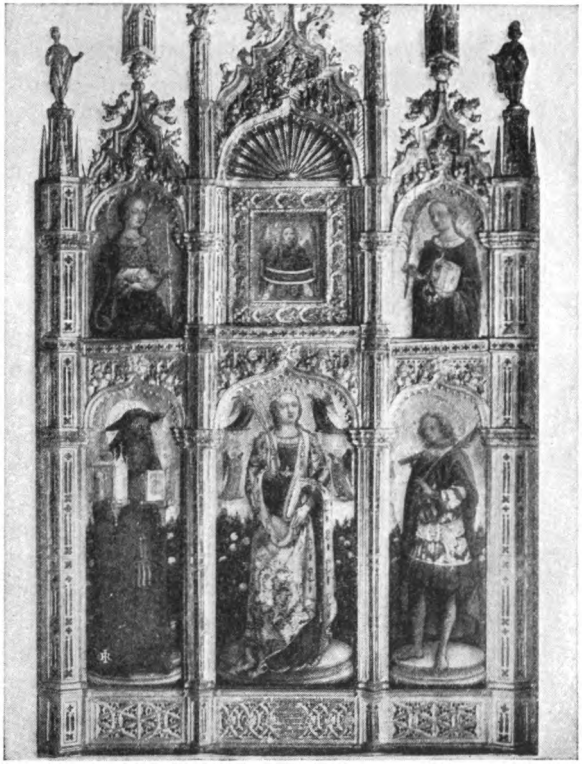

FIG. 41. — VIVARINI. ALTARPIECE. S. ZACCARIA, VENICE.

Unlike Florence she was not torn by contending princes within and foreign foes without — at least not to her harm. She had her wars, but they were generally on distant seas. Popery, Paganism, Despotism, all the convulsions of Renaissance life threatened but harmed her not. Free and independent, her

kingdom was the sea, her livelihood commerce, and trade the breath of her nostrils.

The worldly spirit of the Venetian people brought about a worldly and luxurious art. Nothing in the disposition or education of the Venetians called for the severe or the intellectual. The demand was for rich decoration that would please the senses without stimulating the intellect or firing the imagination to any great extent. Line and form were not so well suited to them as color — the most sensuous of all mediums. Color prevailed through Venetian art from the very beginning, and was its distinctive characteristic.

Where this love of color came from is matter of speculation. The most rational contention is that Venice in its color is an excellent example of the effect of commerce on art. She was a trader with the East from her infancy — not Constantinople and the Byzantine East alone, but back of these the old Mohammedan East, which for a thousand years has cast its art in colors rather than in forms. It was Eastern ornament in mosaics, stuffs, porcelains, variegated marbles, brought by ship to Venice and located in S. Marco, at Murano, and at Torcello, that first gave the color-impulse to the Venetians. If Florence was the heir of Rome and its austere classicism, Venice was the heir of Constantinople and its color-charm. The two great color spots in Italy at this day are Venice and Ravenna, commercial footholds of the Byzantines in Mediæval days. It may be reasonably concluded that Venice derived her color-sense and much of her luxurious and material view of life from the East.

THE EARLY VENETIAN PAINTERS: Painting at Venice in the fourteenth century began with the fabrication of mosaics and ornamental altar-pieces of rich gold stucco-work. The "Greek manner" — that is, the Byzantine — was practised early in the fifteenth century with very decorative results. Some names and some works of the early men survive at

Venice. **Donato, Caterino, Semitecolo, Lorenzo Veneziano** are all marked by good color and rich garmenting with much gold work. **Jacobello del Fiore** (c. 1400–1439) with his gilded stucco, **Giambono** (c. 1420–1460) with his fine sentiment and color, and **Negroponte,** a Muranese painter, are the best of the very early men. But their incrusted Byzantine style did not last long. Instead of lingering for a hundred years, as at Florence, it died a natural death in the first half of the fifteenth century. Gentile da Fabriano, who was at Venice before 1420, painting in the Ducal Palace with Pisanello as his assistant, may have brought this about. He taught there in Venice, was the master of Jacopo Bellini, and if not the teacher then the influencer of the Vivarini at Murano. There were two of the Vivarini in the early times, so far as can be made out, **Antonio Vivarini** (?–1470) who worked with **Johannes Alemannus** (fl. 1443–1446), a painter of supposed German birth and training, and **Bartolommeo Vivarini** (fl. 1450–1499), a younger brother of Antonio. They all signed themselves from Murano (an outlying Venetian island), where they were producing church altar-pieces with some Paduan influence showing in their painted panels. They were excellent craftsmen and produced work rich in color and highly decorative in gold work. They made up the

FIG. 42. — CRIVELLI. MADONNA AND CHILD. BRERA, MILAN.

Muranese school, though this school was not strongly marked apart either in characteristics or subjects from the Venetian school, of which it was, in fact, a part.

Bartolommeo was the best of the group, — a painter who shows the influence of Padua in his statuesque forms and "liney" drapery, but also possesses much color-splendor, forceful characterization, and mental dignity. **Alvise Vivarini** (fl. 1461–1503), a nephew of Bartolommeo, was the latest of this family, and a rival of Giovanni Bellini at Venice. He was not, however, so strong a painter as Bellini though possessed of keen artistic feeling and much technical skill. His portraits show him to advantage and some of his altar-pieces are excellent though lacking the full register of Venetian color. He was, like Bellini, a famous teacher and the master of many pupils. With his death the history of the Muranese merges into the Venetian school proper, except as it continues to appear in some of the pupils and followers. Of the latter **Carlo Crivelli** (1440?–1493?) was the only one of much mark. He apparently gathered his art from many sources — ornament and color from the Vivarini, a lean and withered type from the early Paduans under Squarcione, architecture from Mantegna, and a rather repulsive sentiment from the same school. His faces were often contorted and sulky, his hands and feet stringy, his drawing rather harsh; but his sense of form was Mantegnesque, his decorative sense something wonderful, and his tragic power convincing and compelling. No Early Renaissance painter at Venice went beyond him in excellence of workmanship, in ornamental robes, arabesques, gilding; and no Venetian of his time quite equalled him in brilliancy and splendor of color. He is a man to be studied.

Antonello da Messina (1430?–1479) was Sicilian born and comes into the Venetian school at this time (1470) from no one quite knows where. He had a knowledge of Flemish methods probably derived from Flemish pictures or painters

in Italy, and introduced the use of oil as a medium into the Venetian school. His early work was Flemish in character and was very accurate, even minute. His later work showed the influence of the Bellini. His counter-influence upon Venetian portraiture has never been quite justly estimated. That fine, exact, yet forceful work, of which the Doge Loredano

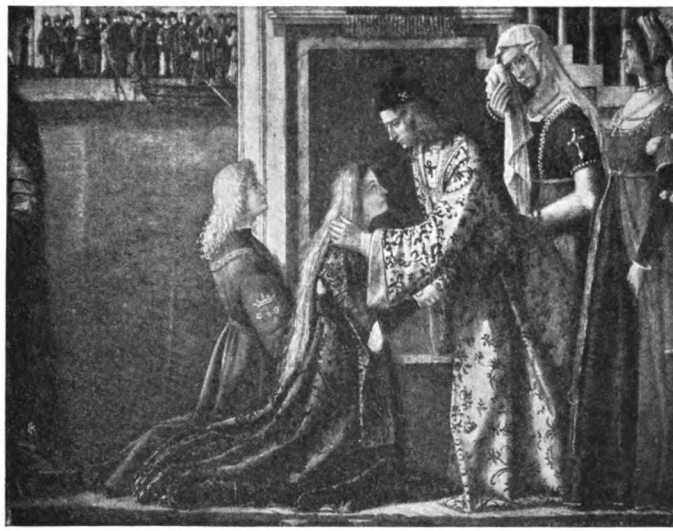

FIG. 43. — CARPACCIO. ST. URSULA'S DEPARTURE (DETAIL). VENICE ACADEMY.

by Bellini in the National Gallery, London, is an example, was perhaps brought about by an amalgamation of Flemish and Venetian methods and Antonello was perhaps the means of bringing it about. He, himself, was a most forceful and masterful painter of portraits. **Jacopo de' Barbari** (1450–1516), a painter with a mixture of Northern and Venetian tendencies, was an imitator at one time of Antonello.

Venetian painting, in its broader manifestation, practically dates from the Bellini. They did not begin where the Vivarini

left off. The two groups of painters seem to have started at nearly the same time and worked along together in a somewhat similar vein as regards the early men. **Jacopo Bellini** (fl. 1430–1466), the founder of the family, was a pupil of Gentile da Fabriano and Pisanello and got from Gentile an unusual view of landscape, as related to the figure, afterwards developed by his son, Gentile Bellini. There are few of Jacopo's works left but his sketch-book survives and in it one sees his invention, his narrative style, and his knowledge of nature. **Gentile Bellini** (fl. 1429–1507) was a pupil of his father and an extremely interesting painter on account of his Venetian themes painted with open-air effect and shrewd knowledge of light and air. In these open-air scenes he painted not figures with a landscape background, but a landscape with figures holding their proper place as spots or objects in the scene. His pictures of Venice (now in the Venice Academy) are remarkable for their splendor of effect, their saturation with color, their wonderful detail, and sometimes their very fine portraits. In these respects Gentile's pupil, **Carpaccio** (fl. 1478–1520), was his worthy successor. His subjects were romantic and chivalric rather than religious, though he painted a number of altar-pieces. The legend was his delight and his great success as the St. Ursula and St. George pictures at Venice still indicate. He was the best legend-teller with the paint brush in Venetian art. His figures are delightful in their naive quality, in their simplicity, in their candor. His architecture, costumes, Oriental trappings help out the story and at the same time furnish glowing color; his landscapes give the right settings and yet show wonderful knowledge of light, perspective, atmosphere. He was not a very good draftsman but the spirit of his art is so earnest, honest, and sincere that even the awkward bits of drawing that appear serve to add to the general naive effect. **Bastiani** (1425?–1512) probably had some early influence upon Carpaccio; **Mansueti** (fl. 1485–1527)

was a contemporary of small ability who followed Gentile Bellini; and **Bartolommeo Veneto** was a Gentile follower who produced a rather original if odd portraiture, showing in it perhaps some northern influences. Bartolommeo Montagna, already noticed, was also influenced by Gentile.

The main branch of Venetian painting stems from the youngest son of Jacopo, Giovanni Bellini (1428?–1516), the greatest of the family and the real leader of the early Venetian school. At first he was profoundly religious in feeling, sharp in line, hard in surface, following Mantegna. It seems that about the middle of the fifteenth century the Bellini family lived at Padua and Mantegna married into it, taking for wife the sister of Giovanni Bellini. There was a mingling of art as well as of family. Mantegna was influenced perhaps to the acceptance of Venetian color and the Bellini were in turn influenced by Paduan drawing. The latter showed in Giovanni Bellini's early work which was angular in drapery, anatomical in the joints, hands, feet. But he outgrew this, and also much of his religious feeling, and as the century drew to a close he became more naturalistic, more colorful, more distinctly Venetian, so far even as setting the pace in his S. Zaccaria Madonna for his pupils Giorgione and Titian. He never, however, quite attained the rank of a High-Renais-

FIG. 44. — BELLINI. MADONNA AND SAINTS (DETAIL). ACADEMY, VENICE.

sance painter though living into the sixteenth century. He had earnestness, honesty, simplicity, character, force, skill; but not the full complement of painter's power. Albrecht Dürer when visiting Venice wrote back that Bellini was old but still the best of them all. The praise was not undeserved. He went beyond all his contemporaries in technical strength and color-harmony, and was in fact the epoch-making man of early Venice.

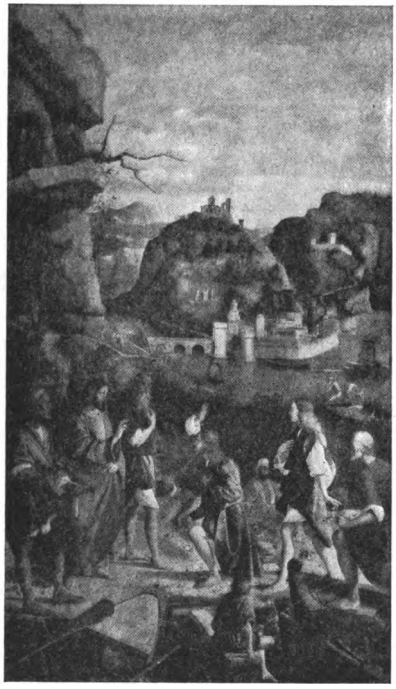

FIG. 45. — BASAITI. SONS OF ZEBEDEE. VENICE ACADEMY.

Of Bellini's contemporaries and followers there were many, and as a school there was a similarity of style, subject, and color-treatment carrying through them all, with individual peculiarities in each painter. In fact there was so much similarity of style between the works of the followers and those of the master that many of the followers' works are still passing under Bellini's name.

Cima da Conegliano (1460?–1517?) was probably a pupil of Alvise Vivarini, with, later on, some Bellini influence about him. He and his fellows were trammelled somewhat by being educated in distemper work, and then midway in their careers changing to the oil medium, that medium having been in-

troduced into Venice by Antonello da Messina in 1473. But aside from that none of them reached up, mentally or technically, to the master. Cima's subjects were largely half-length madonnas or full length figures of three or four in a group, posed with some show of sentiment but without dramatic action or pronounced passion. His types are calm, healthy, happy people, placed in beautiful landscape, surrounded by good air and light, and reflecting excellent color — no more. **Basaiti** (fl. 1470–1527) was another Vivarini pupil who finally turned to follow Bellini. His landscape is remarkable, especially in his Sons of Zebedee picture at Venice. His figures lack drawing but he compensates usually with good color. **Catena** (?–1531) had a wide reputation in his day, but it came more from a smooth finish and pretty accessories than from creative power. He imitated Bellini's style at first: but later on followed Giorgione and Carpaccio. A man possessed of knowledge, he seemed to have no original propelling purpose behind him. That was largely the make-up of the other men of the school. **Previtali** (fl. 1502–1525) had grace of method, **Pennacchi** (1464–1515), influenced somewhat by Carpaccio, had not a little of original force; **Bissolo** (1464–1528) was practically an imitator of Bellini as was also **Rondinelli** (1440?–1500?). **Diana** (?–1500?) and **Marziale** (fl. 1500) were lesser lights of the school.

EXTANT WORKS: For lists of the painters' works and their location consult Berenson, Brown and Rankin, and Crowe and Cavalcaselle as before cited at the end of Chapter V. The best of the Paduan, Veronese, and Venetian pictures are still to be seen at Padua, Verona, and Venice.

CHAPTER VIII

ITALIAN PAINTING

THE HIGH RENAISSANCE — 1500–1600

BOOKS RECOMMENDED: Those on Italian art before mentioned, and also: Cox, *Old Masters and New;* Crowe and Cavalcaselle, *Raphael;* Davies, *Michelangelo;* Grimm, *Michael Angelo;* Holroyd, *Michael Angelo;* Muntz, *Raphael;* Oppé, *Raphael;* Passavant, *Raphael;* Reumont, *Andrea del Sarto;* Reymond, *Michel-Ange;* Springer, *Rafael und Michel Angelo;* Symonds, *Michael Angelo;* Taine, *Italy — Florence and Venice;* Wolfflin, *Italian Renaissance.*

THE HIGHEST DEVELOPMENT: The word "Renaissance" has a broader meaning than its strict etymology would imply. It was a "new birth," but something more than the revival of Greek learning and the study of nature entered into it. It was the grand consummation of Italian intelligence in many departments — the arrival at maturity of the Christian trained mind tempered by the philosophy of Greece, and the knowledge of the actual world. Fully aroused at last, the Italian intellect became inquisitive, inventive, scientific, sceptical — yes, mundane, immoral, polluted. It questioned all things, doubted where it pleased, dropped easily into crime, corruption, and sensuality, yet bowed at the shrine of the beautiful and knelt at the altar of Christianity. It is an illustration of the contradictions that may exist when the intellectual, the religious, and the moral are brought together, with the intellectual in predominance.

It was a keen intellect — that of the Renaissance — and made swift progress. It remodelled the philosophy of Greece, and used its literature as a mould for its own. It developed Roman law and introduced modern science. The world without and the world within were rediscovered. Land and sea, starry sky and planetary system, were fixed upon the chart. Man himself, the animals, the plants, organic and

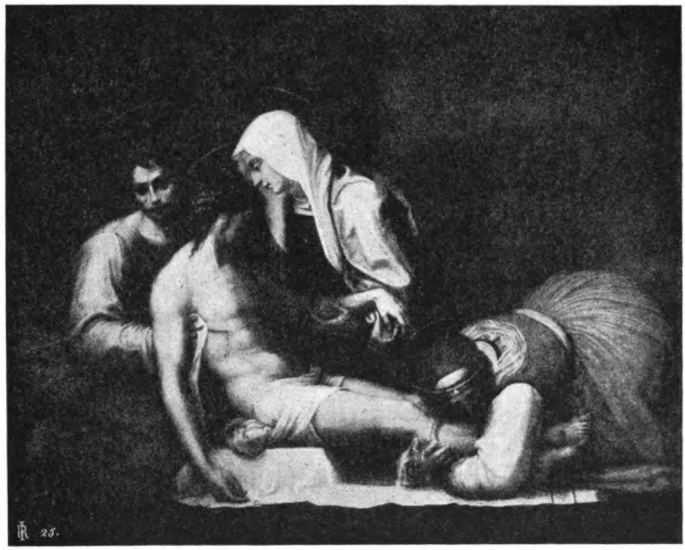

FIG. 46. — FRA BARTOLOMMEO. DEPOSITION. PITTI, FLORENCE.

inorganic life, the small things of the earth gave up their secrets. Inventions utilized all classes of products, commerce flourished, free cities were builded, universities arose, learning spread itself on the pages of newly-invented books of print, and, perhaps, greatest of all, the arts arose on strong wings of life to the very highest altitude.

For the æsthetic side of the Renaissance intellect it had its exalted tastes and refinements, as shown in the high quality

of art; but there were many earthly and degrading features connected with it. It was by no means so pure, so frank, so honest as in the preceding period. Belief and religion were visibly weakening though the ecclesiastical still held strong. People were forgetting the faith of the early days, and taking up with the material things about them. They were glorifying the human and exalting the natural. The story of Greece was being repeated in Italy. And out of this new worship of the earth came jewels of rarity and beauty, but out of it also came faithlessness, corruption, vice.

MOTIVES AND METHODS: Though the religious subject still held with the painters, this subject in High-Renaissance days did not carry with it the religious feeling as in Gothic days. Art had grown to be something more than a teacher of the Bible. In the painter's hands it had come to mean beauty for its own sake — a picture beautiful for its form and color, regardless of its theme. This was the teaching of antique art, and the study of nature but increased the belief. A new love had arisen in the outer and visible world, and when the Church called for altar-pieces the painters painted their new love, christened it with a religious title, and handed it forth in the name of the old. Thus art began to free itself from Church domination and to live as an independent beauty though the Church still continued to be the chief patron. The general motive, then, of painting during the High Renaissance, though apparently religious from the subject, and in many cases still religious in feeling, was largely to show the beauty of form or color, in which religion came in as a qualifying element.

In technical methods, though extensive work was still done in fresco, especially at Florence and Rome, yet the bulk of High-Renaissance painting was in oils upon panel and canvas. At Venice even the decorative wall paintings were upon canvas, afterward inserted in wall or ceiling. The

amount of work done was enormous and the high average of skill displayed is astonishing even at this day. The production continued all through the Renaissance and into the Decadence. Strictly speaking the intellectual and literary phase of the Renaissance had been completed before the year 1500, but in the arts, so great was the impetus and so strong the traditions, that painting, for example, extended through the sixteenth century. Then it began to fail both mentally and technically.

FIG. 47. — FRA PAOLINO. MADONNA AND SAINTS. ACADEMY, FLORENCE.

THE FLORENTINES AND ROMANS: There was a severity and austerity about the Florentine art, even at its climax. It was never too sensuous and luxurious, but rather exact and intellectual. The Florentines were fond of lustreless fresco, architectural composition, aspiring or sweeping lines, rather sharp color as compared with the Venetians, and theological, classical, even literary and allegorical subjects. Probably this was due to the literary bias of the painters derived from the intellectual and social influences of Florence and Rome. Line and composition were means of expressing abstract thought better than color, though some of the Florentines employed both line and color with knowledge and skill. As for religious feeling the late Florentine art revealed it only in sporadic instances. There was a traditional sentiment

attached to religious themes that still prevailed, but it was often given in a perfunctory way and became subservient to the more material beauties of form, color, and method.

This was partly illustrated in the case of **Fra Bartolommeo** (1475–1517), a monk of San Marco, who was a connecting link between the fifteenth and the sixteenth century. He was a religionist, a follower of Savonarola, who thought to do work of a religious character and feeling; but he was also a painter, excelling in composition, drawing, drapery. The painter's element in his work — its material and earthly beauty — rather detracted from its spiritual significance. He opposed the sensuous and the nude, and yet about the only nude he ever painted — a St. Sebastian for San Marco — had so much of the earthly about it that people forgot the suffering saint in admiring the fine body, and the picture had to be removed from the convent. In such ways religion in art was gradually undermined, not alone by naturalism and classicism but by art itself. Painting brought into life by religion no sooner reached maturity than it led people away from religion by pointing out sensuous beauties in the type rather than religious beauties in the symbol.

Fra Bartolommeo was among the last of the pietists in art. He had no great imagination, but was possessed of feeling, dignity, and sobriety of view. Naturally he was influenced somewhat by the great ones about him, learning perspective from Raphael, grandeur from Michelangelo, contours from Leonardo da Vinci, and perhaps a sense for space in landscape from Perugino. He worked in collaboration with **Albertinelli** (1474–1515), a pupil for some time of Cosimo Rosselli and also of Piero di Cosimo. Their work is sometimes so much alike that it is difficult to distinguish the painters apart. Albertinelli occasionally painted the religious subject with feeling and dignity as his Visitation in the Uffizi indicates, but usually he was trifling and at times

bizarre or decadent. Among the followers of Bartolommeo and Albertinelli were **Fra Paolino** (1490–1547) who worked with Bartolommeo and was little more than an echo, **Bugiardini** (1475–1554), who assisted Albertinelli and accepted suggestions from many sources, **Granacci** (1469–1543), an eclectic

FIG. 48. — ANDREA DEL SARTO. MADONNA DELL' ARPIE. UFFIZI, FLORENCE.

devoted to what he could find in other painters and producing smooth-surfaced superficial pictures of no great importance, and **Ridolfo Ghirlandajo** (1483–1561), a pupil of Granacci who produced some rather fine portraits.

Andrea del Sarto (1486–1531) was a Florentine pure and simple — a painter for the Church, producing many madonnas

and altar-pieces, and yet possessed of little religious feeling or depth. He was painter more than pietist, and was called by his townsmen "the faultless painter." So he was as regards the technical features of his art. His craftsmanship was excellent and as draftsman, brushman, and colorist he was unexcelled in Florence. But he seldom brought to those qualities a noble mind or an exalted feeling. Exceptionally he is great as in the splendid Deposition in the Pitti, or dignified as in the Annunziata frescos; but usually he disappoints expectation. He was influenced by other painters to some extent. Piero di Cosimo was his master, Michelangelo his model in drawing, Bartolommeo his influencer in contours and draperies; while in warmth of color, brush-work, atmospheric and landscape effects he was quite by himself. He had a large number of pupils and followers, but most of them deserted him later on to follow Michelangelo. **Pontormo** (1494–1556), who was much influenced by Michelangelo, and **Franciabigio** (1482–1525), who painted very good portraits, were among the best of them. The minor followers were **Rosso Fiorentino** (1494–1541), a painter of some fluency, **Bacchiacca** (1494?–1557), a painter with some fancy, but an indifferent draftsman, and **Puligo** (1475–1527), a rather tame painter of Andrea's madonna type.

Michelangelo (1474–1564) has been called the "Prophet of the Renaissance," and perhaps deserves the title, since he was more of the Old Testament than the New — more of the austere and imperious than the loving or the forgiving. There was no sentimental feature about his art. His conception was intellectual, highly imaginative, mysterious, at times disordered and turbulent in its strength. He came the nearest to the sublime of any painter in history through the sole attribute of power. He had no tenderness nor any winning charm. He did not win, but rather commanded. Everything he saw or felt was studied for the strength that

was in it. Religion, Old-Testament history, the antique, humanity, all turned in his hands into symbolic forms of power, put forth with intensity, and at times in defiance of every rule and tradition of art. Personal feeling was very apparent in his work, and in this he was as far re-

FIG. 49.—MICHELANGELO. DELPHIC SIBYL. SISTINE CHAPEL, ROME.

moved as possible from the Greeks, and nearer to what one would call to-day a romanticist. There was little of the objective about him. He was not an imitator of facts but a creator of forms and ideas. His art was a reflection of himself —a self-sufficient man, positive, creative, standing alone, a law unto himself.

Technically he was more of a sculptor than a painter. He said so himself when Julius II commanded him to paint the

Sistine ceiling, and he told the truth. He was a magnificent draftsman, and drew magnificent sculpturesque figures on the Sistine vault. That was about all his achievement with the brush. In color, light, air, perspective — in all those features peculiar to the painter — he was behind his contemporaries. Composition he knew a great deal about but in a sculpturesque rather than a picturesque way. He could handle the single figure much better than the group. In drawing he had the most positive, far-reaching command of line of any painter of any time. It was in drawing that he showed his power. Even this is severe and harsh at times, and then again filled with a grace that is majestic and in scope universal, as witness the Creation of Adam in the Sistine.

He came out of Florence, a pupil of Ghirlandajo, with a school feeling for line stimulated by the frescos of Masaccio and Signorelli. He inherited the tradition of Giotto in his sense of form but vastly improved it by comprehensive and expressive outline, and a sculptural modelling of great positiveness. At an early age he declared himself, and hewed a path of his own through art, sweeping along with him many of the slighter painters of his age. Long-lived he saw his contemporaries die about him and Humanism end in violence; but alone, gloomy, resolute, steadfast to his belief, he held his way, the last great representative of Florentine art, the first great representative of individualism in art. With him and after him came many followers who strove to imitate his "terrible style," but they did not succeed any too well.

The most of these followers find classification under the Mannerists of the Decadence. Of those who were assistants of Michelangelo, or carried out his designs, **Daniele da Volterra** (1509–1566) was one of the most satisfactory. His chief work, the Descent from the Cross, was considered by Poussin as one of the three great pictures of the world. It is sometimes said to have been designed by Michelangelo, but that

is only a conjecture. It has much action and life in it, but is somewhat affected in pose and gesture, and Daniele's work generally was deficient in real energy of conception and exe-

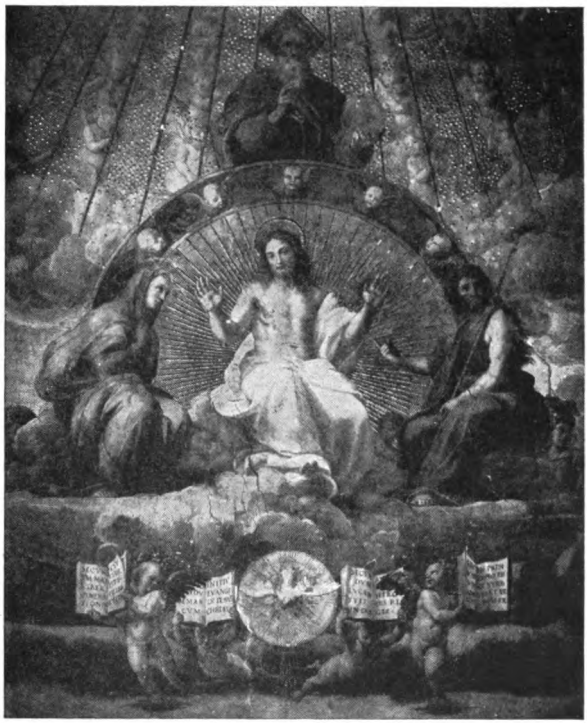

FIG. 50. — RAPHAEL. DISPUTÀ (DETAIL). VATICAN, ROME.

cution. **Marcello Venusti** (1515–1585?) painted directly from Michelangelo's designs in a delicate and precise way.

Raphael Sanzio (1483–1520) was the very opposite of Michelangelo. The art of the latter was an expression of individual power and was purely subjective. Raphael's art was largely a unity of objective beauties, with the personal element as much

in abeyance as was possible for his time. He aimed at the ideal and the universal, independent, so far as possible, of the individual and sought by the union of many elements to produce perfect harmony. He had a genius for assimilation and recombination that was something more than eclecticism. He could receive, rearrange, and then give out again with astonishing originality. From the first his education was a cultivation of every grace of mind and hand. He absorbed freely whatever he found to be good in the art about him. A pupil of Timoteo and Perugino, he levied upon features of excellence in Masaccio, Fra Bartolommeo, Leonardo, Michelangelo. From the first he got tenderness, from the second drawing, from the third color and composition, from the fourth charm, from the fifth force. Like a Periclean Greek he drew from all sources, and then blended and united these features in a peculiar style of his own and stamped them with his peculiar Raphaelesque stamp. At first he reflected Perugino's types and sentiment, then he broadened under the influence of Leonardo, and finally he accepted the powerful modelling and forms of Michelangelo, perhaps to the detriment of his art. His latter work shows the establishment of an academic manner which eventually ended in a mannerism.

In subject Raphael produced religious and mythological themes but he was imbued with neither of these so far as the initial spirit was concerned. He looked at all subjects in a calm, intellectual, artistic way. Even the celebrated Sistine Madonna is more intellectual than pietistic and the Vatican Stanze, almost from beginning to end, are learned rather than emotional. He did not feel keenly or execute passionately — at least there is no strong indication of it in the work. The doing so would have destroyed unity, symmetry, repose. The theme was ever held in check by a regard for proportion and rhythm. To keep all artistic elements in perfect equilibrium, allowing no one to predominate, seemed the mainspring

of his action. By this method he created that harmony which his admirers sometimes refer to as pure or formal beauty.

For his period and school he was remarkable technically. He excelled in everything except brush-work, which was not brought to the highest maturity in either Florence or Rome. Even in color he was excellent for Florence, though not equal

FIG. 51. — RAPHAEL. LEO X. (DETAIL). PITTI, FLORENCE.

to the Venetians. In composition, space-filling, pattern making, he was a man of the very highest accomplishment while in line, modelling, even in texture painting (see his portraits) he was something of a wonder and a marvel. In these features, as in grace, purity, serenity, loftiness, he was the Florentine leader easily first.

The influence of Raphael's example was largely felt throughout Umbria, Florence, Rome, and Northern Italy. He had many imitators and followers, who tried to produce Raphaelesque qualities. Their efforts usually resulted in grandiose effects or sweet sentimentality. **Francesco Penni** (1488?–1528) seems to have been content to work under Raphael with some ability. **Giulio Romano** (1492–1546) was the strongest of the pupils, and became the founder and leader of the Roman school, which had considerable influence upon the painters of the Decadence. He tried to adopt Raphael's style, but was not completely successful in doing so. Raphael's refinement in Giulio's hands became exaggerated coarseness. He was a good draftsman, but rather violent as a colorist, and a composer of restless, and, at times, contorted groups. He was a prolific painter, but his work tended toward the baroque style, and had an unhappy influence on the succeeding schools.

Primaticcio (1504–1570) was one of Giulio's followers, and had to do with the founding of the school of Fontainebleau in France. **Giovanni da Udine** (1487–1564), a Venetian trained painter, became a follower and assistant of Raphael, his only originality showing in decorative designs. **Perino del Vaga** (1500–1547) was of a similar cast of mind. **Andrea Sabbatini** (1480?–1545) carried Raphael's types and methods to the south of Italy, and some artists at Bologna, and in Umbria, like **Innocenzo da Imola** (1494–1550?), adopted the Raphael type and method to the detriment of what native talent they may have possessed.

EXTANT WORKS: For lists of the painters' works and their location consult Berenson, Brown and Rankin, and Crowe and Cavalcaselle as before cited at the end of Chapter V. Andrea del Sarto is seen at his best in his Annunziata frescos, Michelangelo only in the Sistine Chapel in Rome, and Raphael is, again, at his best in the Stanze of the Vatican.

CHAPTER IX

ITALIAN PAINTING

THE HIGH RENAISSANCE, 1500–1600. — CONTINUED

BOOKS RECOMMENDED: The works on Italian art before mentioned, consult the General Bibliography and also: Cust, *Giovanni Antonio Bazzi;* Gardner, *Painters of the School of Ferrara;* Gauthiez, *Luini* (*Les Grandes Artistes*); Gronau, *Correggio; Leonardo da Vinci;* Halsey, *Gaudenzio Ferrari;* Horne and Cust, *Leonardo da Vinci;* Meyer, *Correggio;* Moore, *Correggio;* Muntz, *Leonardo da Vinci;* Pater, *Studies in the History of the Renaissance;* Ricci, *Correggio;* Richter, *Leonardo da Vinci;* Thiis, *Leonardo da Vinci;* Williamson, *Luini.*

LEONARDO DA VINCI AND THE MILANESE: The third person in the great Florentine trinity of painters was **Leonardo da Vinci** (1452–1519), the other two being Michelangelo and Raphael. He greatly influenced the school of Milan, and has usually been classed with the Milanese, yet he was educated in Florence, in the workshop of Verrocchio, and was so universal in thought and methods that he hardly belongs to any school.

He has been called a realist, an idealist, a magician, a wizard, a dreamer, and finally a scientist, by different writers, yet he was none of these things while being all of them — a full-rounded man, learned in many departments and excelling in almost everything he undertook. He had the scientific and experimental way of working at things. That is perhaps to be regretted, since it resulted in his experimenting with everything and completing little of anything. His different tastes and pursuits pulled him different ways, and

his knowledge made him sceptical of his own powers. He pondered and thought how to reach up higher, how to penetrate deeper, how to realize more comprehensively, and in the end he gave up in despair. He could not fulfil his ideal of the head of Christ nor the head of Mona Lisa, and after years of labor he left them (so he said) unfinished. The problem of human life, the spirit, the world engrossed him, and all his creations seem impregnated with the psychological, the mystical, the unattainable, the hidden.

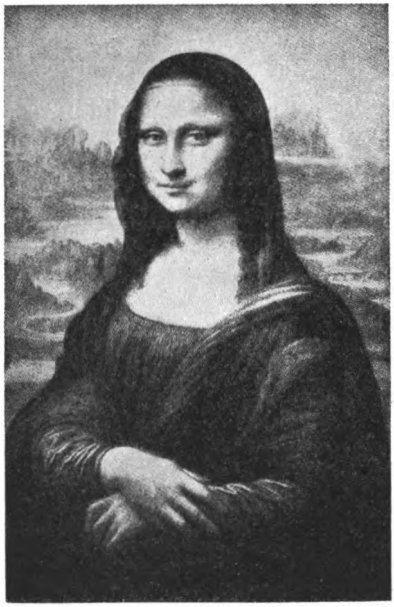

FIG. 52. — LEONARDO DA VINCI. MONA LISA. LOUVRE.

He was no religionist, though painting the religious subject with feeling; he was not in any sense a classicist, nor had he any care for the antique marbles, which he considered a study of nature at second-hand. He was more in love with physical life, and his regard for contours, rhythm of line, blend of light with shade, study of atmosphere, perspective, trees, rocks, animals, humanity, show that though he examined nature scientifically, he pictured it æsthetically. In his types there is much sweetness of soul, charm of spirit, dignity of mien, even grandeur and majesty of presence. His people are full of life, intelligence, sympathy; they have fascination of manner, winsomeness of mood, grace of bearing. We see this

in his best-known work — the Mona Lisa of the Louvre. It has much allurement of personal presence, with a depth and abundance of soul altogether charming.

Technically, Leonardo knew all the methods and mediums of his time, and did much to establish oil-painting among the Florentines, besides perfecting the study of light-and-shade, developing drawing, contours and modelling, and giving a new

FIG. 53. — LUINI. MADONNA OF ROSE TRELLIS. BRERA, MILAN.

meaning to air, light, and landscape. In addition he was a man of invention, imagination, grace, elegance, and power, and perhaps carried further by mental penetration and æsthetic sense than by his technical skill. Leonardo was a mind even more than a hand — a sensitive and responsive spirit even more than a scientific craftsman. For that he is accounted one of the great men of the Renaissance, and deservedly holds a place in the front rank.

MILANESE SCHOOL: Though Leonardo's accomplishment seems slight because of the little that is left to us, yet he had a great following not only among the Florentines such as Piero di Cosimo, Fra Bartolommeo, and Raphael but at Milan, where Vincenza Foppa had started a school in the Early Renaissance time. Leonardo was at Milan for fourteen years,

FIG. 54. — SOLARIO. MADONNA OF GREEN CUSHION. LOUVRE.

and his artistic personality influenced many painters to adopt his type and methods. **Bernardino Luini** (1475?–1531) was the most prominent of the disciples though originally a pupil of Borgognone. He cultivated Leonardo's sentiment, style, subjects, and composition in his middle period, but later on developed some independence and originality. He came at a period of art when that earnestness of character-

ization which marked the early men was giving way to gracefulness of recitation, and that was the chief feature of his art. For that matter gracefulness and pathetic sweetness of mood, with warmth of color, characterized all the Milanese painters.

The more prominent lights of the school were **Boltraffio** (1467–1516), a painter of limitations but of much refinement and purity who in some of his groups, as in his portraits, treads closely upon Leonardo's heels, **Ambrogio da Predis** (fl. 1482–1506) who was influenced by Leonardo, and was usually direct and frank in his portraits but a little hard in line and wooden in surface, and **Marco d' Oggiono** (1470?–1530), an assistant and follower of some merit. **Solario** (fl. 1493–1515?) probably became acquainted early with the Venetian mode of working practised by Alvise Vivarini, but he afterward came under Leonardo's spell at Milan. He was a careful painter, possessed of feeling and tenderness, producing pictures with enamelled surfaces and considerable detail. His portraits are the best part of his work and are often excellent in their sturdy simplicity. **Gianpietrino** (fl. 1520–1540) and **Cesare da Sesto** (1477–1523) were also of the Milanese school, the latter afterward falling under the Raphael influence. **Bernardino de' Conti** (fl. 1490–1522) produced some hard profiles with considerable individuality about them and some Madonna pieces closely resembling those of Leonardo. **Francesco Melzi** and **Salaino** we know little about though there is a picture at Berlin and another at Petrograd by Melzi that show the Leonardo type somewhat sweetened and prettified. **Gaudenzio Ferrara** (1470?–1546?), a brilliant colorist and a painter of some distinction, was under Leonardo's influence at one time, and with the teachings of that master he mingled a little of Raphael in the type of face. He was an uneven painter, often excessive in sentiment, but at his best one of the most charming of the Leonardo followers. **Defendente Ferrari**

(fl. 1510–1535) and **Macrino d'Alba** (1470–1528) were painters of note in the Lombardy region receiving impulses, perhaps, from many sources — among them Leonardo.

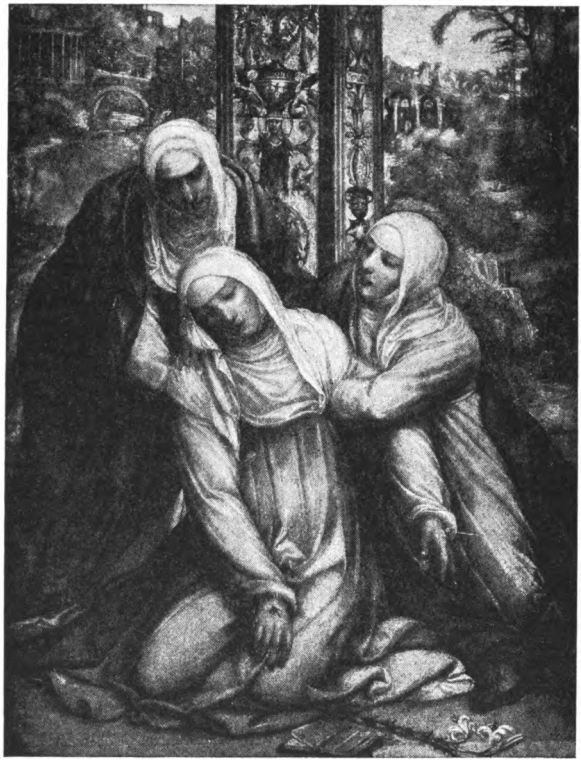

FIG. 55. — SODOMA. ECSTASY OF ST. CATHERINE. SIENA.

SODOMA AND THE SIENESE: Siena, alive in the fourteenth century to the stirring in art, in the fifteenth century was in almost complete eclipse, no painters of importance emanating from or being established there. In the sixteenth century there was a revival of art because of a northern

painter settling there and building up a new school. This painter was **Sodoma** (1477?–1549). He was one of the followers of Leonardo da Vinci, a competent painter of the single figure, handling it with grace and charm of expression, but not so successful with groups or studied compositions, wherein he was inclined to huddle and overcrowd space. His best work was done in fresco, though he did some easel pictures that have darkened much through time. He was afterward led off by the brilliant success of Raphael, and adopted something of that master's style. His portrait appears beside Raphael's in the latter painter's celebrated School of Athens. The late painters of the Sienese School were not men of great strength. **Bernardino Fungai** (1460–1516), with a sense for refined color, **Girolamo Genga** (1476–1551) and **Peruzzi** (1481–1537), both showing some Pinturicchio following mixed with other influences, **Pacchiarotta** (1474–1540), **Girolamo della Pacchia** (1477–1535), and **Beccafumi** (1485–1551) were the principal lights. The influence of the school was slight.

FERRARESE AND BOLOGNESE SCHOOLS: The painters of these schools during the sixteenth century have usually been classed among the followers and imitators of Raphael, but not without some injustice. The influence of Raphael was great throughout Central Italy, and the Ferrarese and Bolognese felt it, but not to the extinction of their native thought and methods. Moreover, there was some influence in color coming from the Venetian school, but again not to the extinction of Ferrarese individuality. **Dosso Dossi** (1479–1542), at Ferrara, a pupil of Lorenzo Costa, was the chief painter of the time, and he showed more of Giorgione in color and light-and-shade than any one else, yet he never abandoned the yellows, greens, and reds peculiar to Ferrara, and he always possessed decided individuality and imagination. He was a man of distinction even though at times fantastic and bordering on the bizarre. **Garofalo** (1481–

1559) was a pupil of Panetti and Dosso, who made several visits to Rome and there fell in love with Raphael's work, which showed in a fondness for the flow of line, in the type of face adopted, and in the grouping of his many easel pictures. He was not so forceful a painter as Dosso, and in addition he had certain mannerisms or earmarks, such as sootiness in his flesh tints and brightness in his yellows and greens, with dulness in his reds. Both he and Garofalo were original in their striking background landscapes. So also was **Ortolano,** a master confused with Garofalo but a decidedly stronger, less affected painter. **Mazzolino** (1478?–1528?) was another of the school, probably a pupil of Ercole Roberti influenced by Costa. He was an elaborate painter, fond of architectural backgrounds and glowing colors sometimes enlivened with gold in the high lights. **Ramenghi** (1484–1542) was a pupil of Francia at Bologna, but with much of Dosso and Ferrara about him. He, in common with Innocenzo da Imola, already mentioned, was indebted to the art of Raphael.

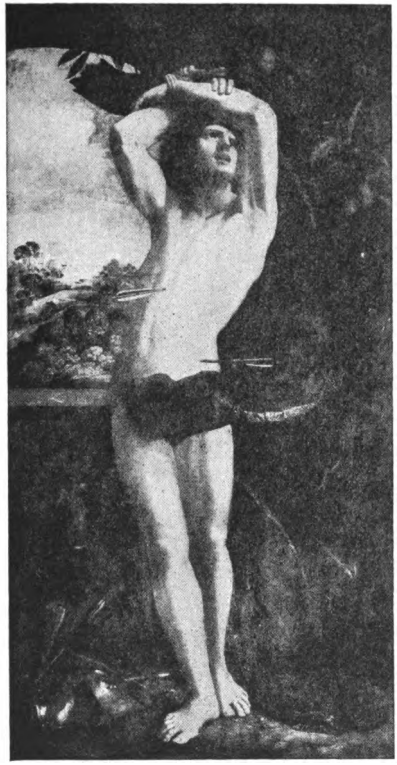

FIG. 56. — DOSSI. ST. SEBASTIAN. BRERA, MILAN.

CORREGGIO AT PARMA: In **Correggio** (1494?–1534) all the Boccaccio nature of the Renaissance came to the surface. This love of the purely natural was indicated in Andrea del Sarto but Correggio was the consummation. He was the painter with whom the beauty of the human as distinguished from the religious and the classic showed at its very strongest. Smiling madonnas, raving nymphs, excited children of the wood, and angels of the sky pass and repass through his pictures in an atmosphere of pure sensuousness. They appeal to us not religiously, not historically, not intellectually, but sensuously and artistically through their rhythmic lines, their palpitating flesh, their beauty of color, and in the light and atmosphere that surround them. He was less of a religionist than Andrea del Sarto. Religion in art was losing ground in his day, and the liberality and worldliness of its teachers appeared clearly enough in the decorations of the Convent of St. Paul at Parma, where Correggio was allowed to paint mythological Dianas and Cupids in the place of saints and madonnas. True enough, he painted the religious subject very often, but with the same spirit of life and joyousness as profane subjects.

The classic subject seemed more appropriate to his spirit, and yet he knew and probably cared less about it than the religious subject. His Danaes and Ledas are only so in name. They have little of the Hellenic spirit about them, and for the sterner, heroic phases of classicism — the lofty, the grand — Correggio never essayed them. The things of this earth and the sweetness thereof seemed ever his aim. Women and children were beautiful to him in the same way that flowers and trees and skies and sunsets are beautiful. They were revelations of grace, charm, movement, light, shade, color. Simply to exist and be glad in the sunlight was sweetness to Correggio. He would have no Sibylesque mystery, no prophetic austerity, no solemnity, no great intellectuality. He

was not a leader of a tragic chorus. The dramatic, the forceful, the powerful, were foreign to his mood. He was a singer of lyrics and pastorals, a lover of the material beauty about

FIG. 57. — CORREGGIO. HOLY NIGHT. DRESDEN GALLERY.

him, and it is because he passed by the pietistic, the classic, the literary, and showed the beauty of physical life as an art-motive that he is sometimes called the Faun of the Renaissance. The appellation is not inappropriate.

How or why he came to take this course would be hard to determine. It was reflective of the times; but Correggio, so far as history tells us, had little to do with the movements and people of his age. He was born and lived and died near Parma, and is sometimes classed among the Bologna-Ferrara painters, but the reasons for the classification are not too strong. His education, masters, and influences are all shadowy and indefinite. He seems, from his drawing and composition, to have known something of Mantegna at Mantua; from his coloring something of Dosso and Garofalo, especially in his straw-yellows; from his early types and faces something of Costa and Francia, and his contours and light-and-shade indicate a knowledge of Leonardo's work. But there is no positive certainty about his masters or his influencers.

FIG. 58. — CORREGGIO (COPY). ANGEL. UFFIZI, FLORENCE.

His drawing was faulty at times, but not obtrusively so; his color and brush-work rich, vivacious, spirited; his light brilliant, warm, penetrating; his contours melting, graceful; his atmosphere omnipresent, enveloping. In composition he rather pushed aside line in favor of light and color. It was his technical peculiarity that he centralized his light and surrounded it by darks as a foil. And in this very feature he

was one of the first men in Renaissance Italy to paint a picture for the purpose of showing a scheme of lights and darks underlying a tapestry of rich colors. That is art for art's sake, and that, as will be seen further on, was the picture motive of the great Venetians. Eventually it led to the Decadence, and there is a decided feeling of the coming affectation in some of Correggio's work, but it usually stops short of actual participation.

Correggio's immediate pupils and followers, like those of Raphael and Andrea del Sarto, did him small honor. As was usually the case in Renaissance art-history they caught at the method and lost the spirit of the master. His son, **Pomponio Allegri** (1521–1593?), was a painter of some mark without being in the front rank. **Michelangelo Anselmi** (1491–1554?) was an indifferent imitator of Correggio, and perhaps his assistant. **Parmigianino** (1504–1540), a mannered painter of some brilliancy, and of excellence in portraits, was perhaps the best of the immediate followers though bordering on the bizarre and following Raphael to his detriment. It was not until after Correggio's death, and with the painters of the Decadence, notably the Carracci at Bologna, that his work was seriously taken up and followed.

EXTANT WORKS: For lists of the painters' works and their location consult Berenson, Brown and Rankin, and Crowe and Cavalcaselle as before cited at the end of Chapter V. Leonardo da Vinci is seen in the Louvre and the Uffizi. His pupils are best shown in the Brera, Milan. Correggio cannot be studied adequately outside of Parma.

CHAPTER X

ITALIAN PAINTING

THE HIGH RENAISSANCE, 1500–1600. — CONTINUED

BOOKS RECOMMENDED: The works on Italian art before mentioned, consult General Bibliography, and also; Berenson, *Lorenzo Lotto;* Boschini, *Le ricche minere della pittura Veneziana;* Cook, *Giorgione;* Crowe and Cavalcaselle, *Titian;* Fry, *Paolo Veronese;* Gronau, *Titian;* Hamel, *Titian;* Justi, *Giorgione;* Phillips, *Titian;* Phillipps, *Tintoretto;* Ricketts, *Titian;* Thode, *Tintoretto;* Venturi, *Giorgione e il Giorgionismo;* Williamson (Ed.), *The Anonimo.*

THE VENETIAN SCHOOL: It was at Venice and with the Venetian painters of the sixteenth century that a new art-motive was finally and fully adopted. This art-motive was not religion. For though the religious subject was still largely used, the religious or pietistic impulse of, say, Fra Angelico, was not with the Venetians any more than with Correggio. It was not a classic, antique, realistic, or naturalistic motive, though the Venetians were interested in all of these manifestations even down to late Renaissance times. What they primarily sought was decorative effect in form, color, light — mere sensuous and pictorial effect in which religion and classicism played secondary parts. They believed in art for art's sake; that painting was a creation, not an illustration; that it should exist for its pictorial and decorative beauties, not for its subject or story. No matter what their subjects, they invariably painted them so as to show the beauties they prized the highest. And no matter what the conception it appealed

primarily to the eye and was a beauty to be seen rather than imagined. The delicate contours of a form, the flow and fall of silk, the richness of a brocade, a scheme of color or light, the character of a face, the majesty of a figure were often dominant and controlling features. And this was not a slight or unworthy conception. True it dealt with the fulness of material life, with Venetian life, but regarded as this was by the Venetians — a thing full-rounded, complete, harmonious, splendid — it became a great ideal of existence which painting alone of all the arts could, perhaps, adequately set forth.

In technical expression color was the note of all the painters of the school, with hardly an exception. This in itself would seem to imply a lightness of spirit, for color is somehow associated in the popular mind with decorative gayety; but nothing could be further removed from the Venetian school than triviality. Color was taken up with the greatest seriousness, and handled in such masses and with such dignified power that while it pleased, it also awed the spectator. Without having quite the severity of line, some of the Venetian chromatic schemes rise in sublimity almost to the Sistine modellings of Michelangelo. We do not feel these awe-inspiring harmonies of color in the Bellini and their contemporaries because they came too early for the full splendor, but their pupils and followers completed what the earlier men had so well suggested.

THE GREAT VENETIANS: The most positive in influence upon his contemporaries of all the great Venetians was Bellini's pupil, **Giorgione** (1478?–1510). He died young, and what few pictures by him are left to us have been so torn to pieces by modern criticism that at times one begins to doubt if there ever was such a painter. His extant works are almost as rare as those of Leonardo da Vinci but from them we gain his point of view and his style. It seems that he thought of painting almost in terms of rhythmic poetry or with a lyric

feeling as shown in music. The voluptuous swell of line, the high pitch of color, the sharp key of light, the undertone of shadow, all mingled for him into radiant melody. He sought pure rhythmic beauty and found it in everything of nature. He had little grasp of the purely intellectual, and the religious

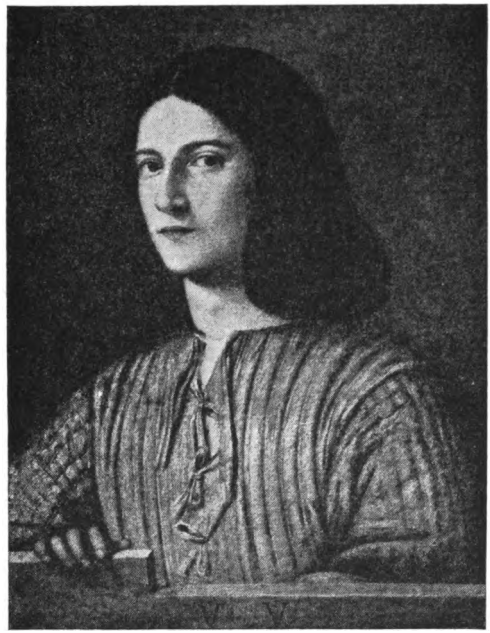

FIG. 59. — GIORGIONE. PORTRAIT. KAISER-FRIEDRICH MUSEUM, BERLIN.

was something he dealt with in no strong devotional way. The fête, the concert, the fable, the legend, with a landscape setting, made a stronger appeal to him. More of a recorder than a thinker he was not the less a leader showing the way into that new Arcadian grove of pleasure whose inhabitants thought not of creeds and faiths and histories and literatures,

but were content to lead the life that was sweet in its glow and warmth of color, its light, its atmosphere, its bending trees, and arching skies. A strong, full-blooded race, sober-minded, dignified, rationally happy with their lot, Giorgione portrayed them with an art joyous in spirit and consummate in skill. Their least features under his brush seemed to glow like jewels. The sheen of armor and rich robe, a bare forearm or shoulder, a nude back, or loosened hair — mere morsels of color and light — all took on a new beauty. Even landscape with him became more significant. His master, Bellini, had been realistic enough in the details of trees and hills, but Giorgione grasped the meaning of landscape as an entirety, and rendered it with a breadth suggestive of its scope and extent.

Technically he adopted the oil medium brought to Venice by Antonello da Messina, and through scumbling and glazing produced wonderful brilliancy and depth of color. Of light-and-shade he was a master, setting an example that was widely followed in later Italian art; and in atmospheric envelope he was, again, a leader with many followers. He, in common with all the Venetians, is sometimes said to be lacking in drawing, but that is the result of a misunderstanding. The Venetians never cared to accent line, choosing rather to model in masses of light and shadow and color.

In every phase of technique Giorgione was a master and yet not quite up to his contemporary Titian. That is not surprising, for **Titian** (1477–1576) was the painter easily first in the whole range of Italian art. He was perhaps the first painter in Italy to handle a brush with all the resources of craftsmanship at command. And yet Titian's technique was probably the least part of his genius. Calm in mood, dignified, and often majestic in conception, learned beyond all others in his craft, he mingled thought, feeling, form and color into one grand and glowing whole.

He emphasized nothing, yet elevated everything. In pure intellectual thought he was different from Raphael. He never sought to make painting a vehicle for theological, literary, or classical ideas. His tale was largely of humanity under a religious or classical name, but a noble, majestic humanity.

FIG. 60. — TITIAN. SACRED AND PROFANE LOVE (DETAIL). BORGHESE GALLERY, ROME.

In his art dignified senators, stern doges, and solemn ecclesiastics mingle with open-eyed madonnas, winning Ariadnes, and youthful Bacchuses. Men and women they are truly, but the very noblest of the Italian race, the mountain race of the Cadore country — proud, active, glowing with life; the sea race of Venice — worldly wise, full of character, luxurious in power.

In himself Titian was an epitome of all the excellences of painting. He was everything, the sum of Venetian skill, the crowning genius of Renaissance art. He had force, power, invention, imagination, point of view; he had the infinite knowledge of nature and the infinite mastery of art. In addition, Fortune smiled upon him as upon a favorite child. Trained in mind and hand he lived for ninety-nine years and worked unceasingly up to a few months of his death. His genius was great and his accomplishment equally so. He was celebrated and independent at thirty-five, though before that he owed something to the influence of Giorgione. After the death of Giorgione and his master, Bellini, Titian was the leader in Venice to the end of his long life, and though having few scholars of importance his influence was spread through all North Italian painting.

Taking him for all in all, perhaps it is not too much to say that he was the greatest painter known to history. If it were possible to describe that greatness in one word, that word would be "universality." He saw and painted that which was universal in its truth. The local and particular, the small and the accidental, were passed over for those great truths which belong to all the world of life. In this respect he was a veritable Shakespeare, with all the calmness and repose of one who overlooked the world from a lofty height.

The restfulness and easy strength of Titian were not characteristics of his follower **Tintoretto** (1518–1592). He was frequently violent, headlong, impulsive, more impetuous than Michelangelo, and in some respects a strong reminder of him. He had not Michelangelo's austerity, and there was more clash and tumult and fire about him, but he had a command of line like the Florentine, and a way of hurling things, as seen in the Fall of the Damned, that reminds one of the Last Judgment of the Sistine. It was rather his aim to combine the line of Michelangelo and the color of Titian, or at least

that ambition was attributed to him; but without reaching up to either model he produced a powerful amalgam of his own. He was one of the great artists of the world, and the most rapid workman in the whole Renaissance period. There are to-day, after centuries of decay, fire, theft, and repainting, yards upon yards of Tintoretto's canvases rotting upon the

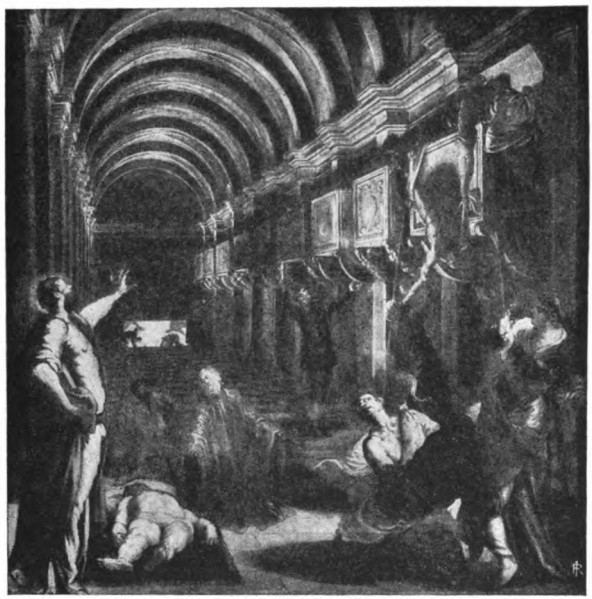

FIG. 61. — TINTORETTO. REMOVING BODY OF ST. MARK. BRERA, MILAN.

walls of the Venetian churches. He produced an enormous amount of work, and, what is to be regretted, much of it was contract work or experimental sketching. This has given his art a rather bad name, but judged by his best works in the Ducal Palace and the Academy at Venice, he will not be found lacking. Even in his masterpiece (The Miracle of the Slave) he is "Il Furioso," as they used to call him; but his

thunderbolt style is moderated by wonderful grace, strength of modelling, superb contrasts of light with shade, and a coloring of flesh and robes not unworthy of the very greatest. He was a man who worked in the white heat of passion, with much imagination and invention. As a technician he sought difficulties rather than avoided them. There is some antagonism between form and color, but Tintoretto tried to reconcile them. The result was sometimes clashing, but no one could have done better with them than he did. He was a fine draftsman, a good colorist, a master of light, and a facile brushman — in short a master of the painter's craft.

Paolo Veronese (1528–1588), the fourth great Venetian, did not follow the line direction set by Tintoretto, but carried out the original color-leaning of the school. He came a little later than Tintoretto, and his art was a foretaste of the advancing Renaissance, wherein simplicity was destined to lose itself in complexity, grandeur, and display. Paolo came on the very crest of the Renaissance wave, when art, risen to its greatest height, was gleaming in that transparent splendor that precedes the fall.

The great bulk of his work had a large decorative motive behind it. Almost all of the late Venetian work was of that character. Hence it was brilliant in color, elaborate in subject, and grand in scale. Splendid robes, hangings, furniture, architecture, jewels, armor, appeared everywhere. And not in flat, lustreless hues, but with that relief and brilliancy which they possess in nature. Drapery gave way to clothing, and texture-painting was introduced even in the largest canvases. Scenes from Scripture and legend turned into grand pageants of Venetian splendor, and the facial expression of the characters rather passed out in favor of telling masses of color to be seen at a distance upon wall or ceiling. It was pomp and glory carried to the highest pitch, but with all seriousness of mood and truthfulness in

art. It was beyond Titian in variety, richness, ornament, facility; but it was perhaps below Titian in sentiment, sobriety, and depth of insight. Titian, with all his sensuous beauty, did appeal to the higher intelligence, while Paolo and his companions appealed more positively to the eye by luxurious color-setting and magnificence of invention. The decadence came after Paolo, but not with him. His art was

FIG. 62. — VERONESE (SCHOOL OF). INDUSTRY. DUCAL PALACE, VENICE.

the most gorgeous of the Venetian school, and by many is ranked the highest of all, but perhaps it is better to say it was the height. Those who came after brought about the decline by striving to imitate his brilliancy, and thereby falling into extravagance.

These were the four great Venetians — the men of first rank. Beside them and around them were many other painters, placed in the second rank, who in any other time or city would have held first place. **Palma il Vecchio** (1480?–1528) was so

excellent in many ways that it seems unjust to speak of him as a second-rank painter. He was not, however, a great original mind, though in many respects a perfect painter. He was influenced by Bellini at first, and then by Giorgione. In subject there was nothing dramatic about him, and he carries chiefly by his portrayal of quiet, dignified, and beautiful Venetians under the names of saints and holy families. The St. Barbara is an example of this, and one of the most

FIG. 63. — PALMA VECCHIO. HOLY FAMILY. VENICE ACADEMY.

majestic figures in all painting. **Sebastiano del Piombo** (1485–1547) was another Bellini-Giorgione follower who, later on, went to Rome and fell under the spell of Michelangelo. It is said that under Michelangelo's inspiration he tried to unite Florentine grandeur of line with Venetian coloring and thus outdo Raphael. The attempt was not wholly successful, though resulting in an excellent quality of art. His larger figure compositions are, however, inclined to be rhetorical and academic. As a portrait painter he was very satisfactory. His early work was rather free in handling and warm in color, his later efforts were smooth of surface and a bit cold.

Lorenzo Lotto (1480?–1556?) was a pupil of Alvise Vivarini, and at different times was under the influence of several Venetian painters — Bellini, Giorgione, Titian — without obliterating a sensitive individuality of his own. His work shows much invention, agreeable recitation, and not a little skill. At times he became mannered but some of his altar-pieces are commanding and in portraits he occasionally rose to a lofty height, as in the portrait of the red-bearded man in the Brera. **Pordenone** (1483–1540) rather followed after Giorgione, and unsuccessfully competed with Titian. He was inclined to exaggeration in dramatic composition, but was a painter of undeniable power. **Cariani** (1480–1544) was another Giorgione follower. The name is now little more than a hook upon which modern art-experts hang pictures that are too bad for Giorgione. As a result Cariani, in the museums, passes as a coarse painter with a multitude of styles. **Bonifazio Pitati** (fl. 1510–1540) probably came from a Veronese family. He showed the influence of Palma and Giorgione and was rather deficient in drawing, though exceedingly brilliant and rich in coloring. He is a charming painter in his groups of rich-robed Venetians and a very original master in landscape backgrounds. **Paris Bordone** (1495–1570) was a painter of Titian's school, gorgeous in color, but often lacking in truth of form. His Fisherman and the Doge in the Venice Academy is fairly spectacular in its gorgeousness of color but is nevertheless a masterpiece. Bordone's single figures and portraits are, at times, unusually fine in quality. **Girolamo da Treviso the Younger** (1497–1544) perhaps owed more to Giorgione than to others of the school, though lending himself to many influences. Another painter family, the Bassani — there were six of them, of whom **Jacopo Bassano** (1510–1592) and his sons **Francesco Bassano** (1548–1591) and **Leandro Bassano** (1558–1623) were the most noted — formed themselves after Venetian masters, and were rather

remarkable for violent contrasts of light and dark, *genre* treatment of sacred subjects in the open air, still-life and animal painting. **Rocco Marconi** (fl. 1505–1520) was one of the older Venetian followers of Bellini who lived into the later period and produced pictures of Palma-Bordone influences —

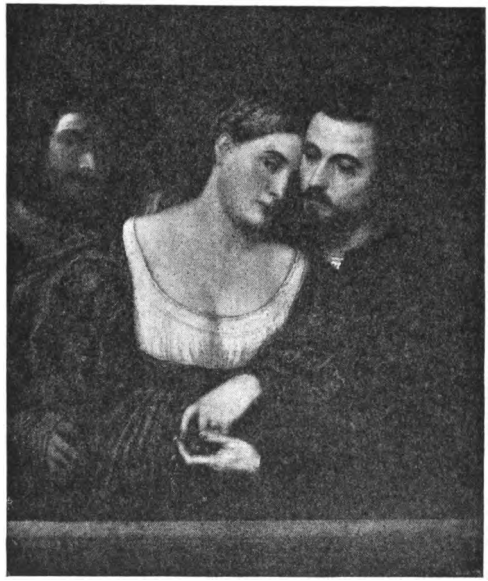

FIG. 64. — BORDONE. THE LOVERS. BRERA, MILAN.

pictures rich in color and rather fine in landscape. **Licinio** (1520–1544) and **Schiavone** (1522–1582) were other painters of the school following Titian with some skill of their own.

PAINTING IN VENETIAN TERRITORIES: Venetian painting was not confined to Venice, but extended through all the Venetian territories in Renaissance times, and those who lived away from the city were, in their art, often decidedly Venetian though possessing local characteristics.

At Brescia **Savoldo** (1480?–1548), a rather superficial painter, fond of weird lights and sheeny draperies, and **Romanino**

FIG. 65. — BASSANO. RESURRECTION OF LAZARUS. ACADEMY, VENICE.

(1485?–1566), a follower of Giorgione, good in composition but unequal and careless in execution, were the earliest of the High Renaissance men. **Moretto** (1498?–1554) was the

strongest and most original, a man of individuality and power, remarkable technically for his delicacy and unity of color under a veil of silvery tone. In composition he was dignified and noble, and in brush-work simple and direct. One of the great painters of the time, he seemed to stand more apart from Venetian influence than any other on Venetian territory. He left one remarkable pupil, **Moroni** (fl. 1549–1578), whose portraits are to-day greatly admired for their modern spirit and treatment.

At Verona, in the time of Caroto, came **Torbido** (1486?–1546?), a vacillating painter, influenced by Liberale da Verona, Giorgione, Bonifazio, Veronese, and later, even by Giulio Romano. He did some good portraits after the Giorgione style. **Cavazzola** (1486–1522) was more original, and a man of talent. A little later appeared **Brusasorci** (1494–1567) and **Antonio Badile** (1517–1567), both of whom had a decided influence in forming the style of Paolo Veronese.

There were numbers of other painters scattered all through the Venetian provinces at this time, but they were not of the first, or even the second rank, and hence call for no mention here.

EXTANT WORKS: For lists of painters' works note the reference at the end of Chapter V. Pictures by the great Venetians are found in almost every public gallery in Europe. Many of their masterpieces are still to be seen in Venetian churches, palaces, and museums.

CHAPTER XI

ITALIAN PAINTING

THE DECADENCE AND MODERN WORK. 1600–1915

BOOKS RECOMMENDED: The works on Italian art before mentioned, the General Bibliography and also: Calvi, *Notizie della vita e delle opere di Gio. Francesco Barbieri;* Gubernati, *Dizionario degli artisti italiani viventi;* Malvasia, *Felsina Pittrice;* Molmenti, *G. B. Tiepolo;* Muther, *History of Modern Painting;* Sir Joshua Reynolds, *Discourses;* Symonds, *Renaissance in Italy — The Catholic Reaction;* Willard, *Modern Italian Art.*

THE DECLINE: An art movement in history seems like a wave that rises to a height, then breaks, falls, and parts of it are caught up from beneath to help form the strength of a new advance. In Italy Christianity was the first propelling force of the wave. In the Early Renaissance, the antique and the study of nature came in as additions. At Venice in the High Renaissance the art-for-art's-sake motive made the crest of light and color. The highest point was reached then, and there was nothing that could follow but the breaking and the scattering of the wave. This took place in Central Italy after 1540, in Venice after 1590.

Art had typified in form, thought, and expression everything of which the Italian race was capable in Renaissance times. It had perfected all the graces and elegancies of line and color, and adorned them with a superlative splendor. There was nothing more to do. The idea was completed, the motive power had served its purpose, and that store of

race-impulse which seems necessary to the making of every great art was exhausted. For the men that came immediately after Michelangelo and Tintoretto there was practically nothing. About all they could do was to repeat what others had said, or to recombine the old thoughts and forms. This led inevitably to imitation, over-refinement of style and method, and conscious study of beauty resulting in mannerism and affectation. Such qualities marked the art of those painters who came in the latter part of the sixteenth century and the first of the seventeenth. They were unfortunate men in the time of their birth. No painter could have been great in the seventeenth century of Italy. Art lay prone upon its face, and the late men were left upon the barren sands by the receding wave of the Renaissance.

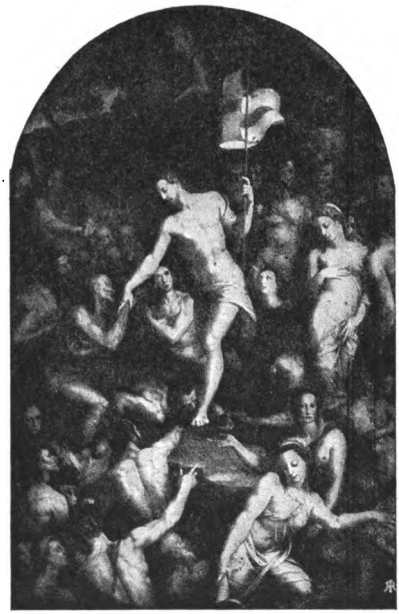

FIG. 66. — BRONZINO. CHRIST IN HADES. UFFIZI, FLORENCE.

ART MOTIVES AND SUBJECTS: As before, the chief subject of the art of the Decadence was religion, with many huge altar-pieces, and many heads and busts of the Madonna, though nature and the classic still played their parts. After the Reformation at the North the Church in Italy started the Counter-Reformation. One of the chief means employed by this Catholic reaction in Italy was the embellishment of

church worship, and painting on a large scale, on panel rather more than in fresco, was demanded for decorative purposes. But the religious motive had passed out, though its subject was retained, and the pictorial motive had reached its climax at Venice. The faith of the one and the taste and skill of the other were not attainable by the late men, and, while consciously striving to achieve them, they fell into exaggerated sentiment and technical weakness. It seems perfectly apparent in their works that they had little or nothing of their own to say, and that they were trying to say over again what Michelangelo, Correggio, and Titian had said before them much better. There were earnest men and good painters among them, but they seemed to produce only the empty form of art. The spirit had fled.

THE MANNERISTS: Immediately after the High Renaissance leaders at Florence and Rome came the imitators and exaggerators of their styles. They produced large, crowded canvases, with a hasty facility of the brush, and often striking effects of composition. Seeking the grand they overshot the temperate. Their elegance was affected, their sentiment forced, their brilliancy superficial glitter. When they thought to be ideal they lost themselves in incomprehensible allegories; when they thought to be real they grew prosaic in detail. These men are known in art history as the Mannerists, and the men whose works they imitated were chiefly Raphael, Michelangelo, and Correggio. There were many of them, and some of them have already been spoken of as the followers of Michelangelo.

Bronzino (1502?–1572) was a pupil of Pontormo, and an imitator of Michelangelo, painting in rather heavy colors with a thin brush. His characters were large, but never quite free from weakness, except in portraiture, where he appeared at his best. **Vasari** (1511–1574) — the same Vasari who wrote the *Lives* of the painters — had versatility and

facility, but his superficial imitations of Michelangelo were too grandiose in conception and too palpably exaggerated in modelling. **Salviati** (1510–1563) was a friend of Vasari, a painter of about the same cast of mind and hand as Vasari, and **Federigo Zuccaro** (1543–1609) belongs with them in producing things muscularly big but intellectually small. Some of Zuccaro's smaller pictures and his portraits are of better quality. **Baroccio** (1528–1612), though classed among the Mannerists as an imitator of Correggio and Raphael, was really one of the superior men of the late times. There were affectation and sentimentality about his work, a prettiness of face, rosy flesh tints, and a general lightness of color, but he was a good draftsman and colorist, and, at times, a man of earnestness and power. His color and brush work had a decided influence upon Rubens.

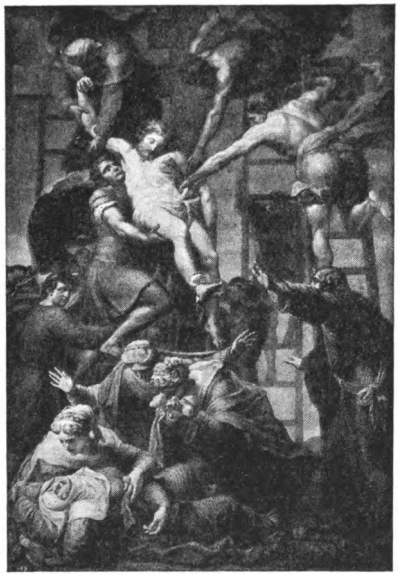

FIG. 67. — DANIELE DA VOLTERRA. DESCENT FROM CROSS. ROME.

THE ECLECTICS: After the Mannerists came the Eclectics of Bologna, led by the Caracci, who, late in the sixteenth century, sought to "revive" art. They started out to correct the faults of the Mannerists, and yet their own art was based more on the art of their great predecessors than on nature. They thought to make a union of Renaissance excellences by

combining Michelangelo's line, Titian's color, Correggio's light-and-shade and Raphael's symmetry and grace. The attempt was perhaps praiseworthy for the time, but hardly successful. They caught the lines and lights and colors of the great men, but they overlooked the fact that the excellence of the imitated lay largely in their inimitable individualities, which could not be combined. The Eclectic work was done with intelligence, but their system was against them and their baroque age was against them. Midway in their career the Caracci themselves modified their eclecticism and placed more reliance upon nature. But their pupils paid little heed to the modification.

FIG. 68. — GUIDO RENI. ST. MICHAEL. ROME.

There were five of the **Caracci,** but three of them — **Ludovico** (1555–1619), **Agostino** (1557–1602), and **Annibale** (1560–1609) — led the school, and of these Annibale was the most distinguished. They had many pupils, and their influence was widely spread over Italy. In Sir Joshua Reynolds's day they were ranked with Raphael, but at the present time criticism places them more modestly as painters of the Decadence with little originality or spontaneity in their art, though much technical skill. Occasionally they produced work that even now is astonishing but usually they fall short of attainment.

Domenichino (1581–1641) is counted among their followers. His St. Jerome was rated by Poussin as one of the three great paintings of the world, but it never deserved such rank. It is well composed, but poor in coloring and handling. The painter had great repute in his time, and was one of the best of the seventeenth century men. **Guido Reni** (1575–1642) was a painter of many gifts and accomplishments, combined with many weaknesses. His works are well composed and show inventive power but are excessive in sentiment and overdone in pathos. **Albani** (1578–1660) ran to elegance and a porcelain-like surface that prettifies his work. **Guercino** (1591–1666) was originally of the Eclectic School at Bologna, but later took up with the methods of the Naturalists. He was a painter of far more than the average ability and often did forceful pictures.

Sassoferrato (1605–1685) and **Carlo Dolci** (1616–1686) came late and were more allied with the Roman than the Bolognese school. They were so supersaturated with sentimentality that often their skill as painters is overlooked or forgotten. In spirit they were about the weakest of the century. They had many contemporaries at Rome such as **Cristofano Allori** (1577–1621), an exceptionally strong man for the time, and **Berrettini** (1596–1669), and **Maratta** (1625–1713), who manufactured a facile kind of painting from what was attractive in the various schools, but their work was never good work save in portraiture. There were other schools started to "revive" art throughout Italy — at Milan, Cremona, Ferrara — but they produced little worth recording. Art could not be "revived."

THE NATURALISTS: At the time of the Eclectics at Bologna there sprang up the school of the Naturalists at Rome and Naples, led by **Caravaggio** (1569–1609) and his pupils. These schools opposed each other, and yet influenced each other. Especially was this true with the later men, who took what

was best in both schools. The Naturalists were, perhaps, more firmly based upon nature than the Bolognese Eclectics. Their aim was to take nature as they found it, and yet, in conformity with the extravagance of the age, they depicted

FIG. 69. — ALLORI. JUDITH. PITTI, FLORENCE.

extravagant nature. Caravaggio thought to represent sacred scenes more truthfully by taking his models from the harsh street life about him and giving types of saints and apostles from brawlers and bandits. It was a brutal, coarse representation, rather fierce in mood and impetuous in action, yet not without a good deal of tragic power. His subjects were

rather dismal or morose, but there was knowledge in the drawing of them, some good color and brush-work and a peculiar darkness of shadow masses (originally gained from Giorgione), that stood as an earmark of the whole school. From the continuous use of black shadows the school got the name of the "Darklings," by which they are still known. **Giordano** (1632–1705), a painter of prodigious facility and invention, **Salvator Rosa** (1615–1673), best known as one of the early painters of landscape, **Valentin** (1600–1634), a painter born in France but a follower of Caravaggio, and Ribera, a Spanish painter, were the principal painters of the school.

THE LATE VENETIANS: The Decadence at Venice, like the Renaissance, came later than at Florence, but after the death of Tintoretto mannerisms and the imitation of the great men did away with originality. There was still much color left, and fine ceiling decorations were done, but the nobility and calm splendor of Titian's early days had passed. **Palma il Giovine** (1544–1628) with a hasty brush produced imitations of Tintoretto with some grace and force, and in remarkable quantity. He and Tintoretto were the most rapid and productive painters of the century; but Palma's work was not good in spirit, though quite dashing in method. **Padovanino** (1590–1650) was a Titian follower, and, like all the other painters of the time, he was proficient with the brush but lacking in the stronger mental elements. **Piazzetta** (1682–1754) was influenced by Guercino and was a painter of influence and distinction. The last great Venetian painter, however, was Piazzetta's younger contemporary, **Tiepolo** (1696–1770), and he was really great beyond his age. With an art influenced by Piazzetta but founded on Paolo Veronese, he produced decorative ceilings and panels of high quality, with wonderful invention, a limpid brush, and a light flaky color peculiarly appropriate to the walls of churches and palaces. He was, especially in easel pictures, a brilliant, vivacious

brushman, full of dash and spirit, tempered by a large knowledge of what was true and pictorial. Some of his best pictures and frescos are still in Venice or near there, and modern painters are unstinted in their praise of them. He left a son,

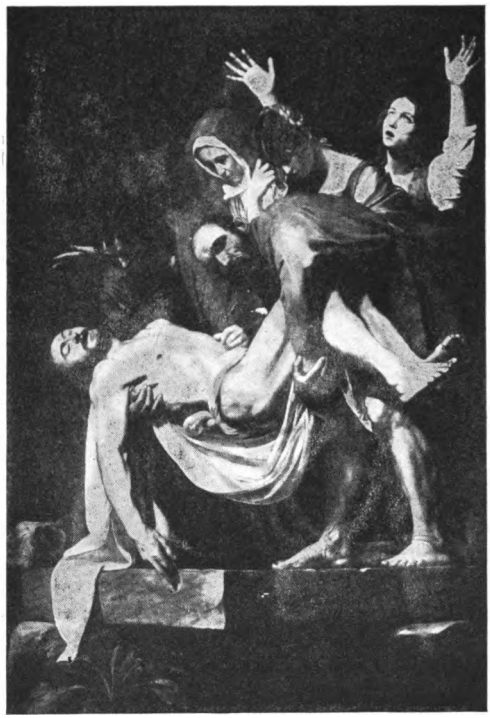

FIG. 70. — CARAVAGGIO. DEPOSITION. VATICAN GALLERY.

Domenico Tiepolo (1726–1795), who followed his methods and whose pictures have largely been attributed to his father. In the late days of Venetian painting, **Canaletto** (1697–1768) and **Guardi** (1712–1793) achieved reputation by painting Venetian canals and architecture with much color effect.

Guardi was perhaps the better colorist of the two but Canaletto's nephew, **Bellotto** (1720–1780), generally left unmentioned in art histories, was by far the strongest painter of the group. His pictures are usually coarse, especially those at Dresden, but at the Vienna Gallery he rises to a great height in an astonishing series of large pictures. **Longhi** (1702–1785), a *genre*

FIG. 71. — TIEPOLO. CALVARY. S. ALVISE, VENICE.

painter of fashionable folk in later Venice, comes in here. He is just now popular but was never forceful.

MODERN PAINTING IN ITALY: There is little in the art of Italy during recent times that shows a positive national spirit. It has been leaning on the rest of Europe for many years, and the best that the living painters show is largely an echo of Dusseldorf, Munich, or Paris. The revived clas-

sicism of David in France affected nineteenth-century painting in Italy somewhat. The reaction of Romanticism also found its reflection. Afterward painting was swayed by Cornelius and Overbeck from Germany. **Morelli** (1826–1901) shows this latter influence, though he was also influenced by Fortuny. He was the head of the Modern Neapolitan School.* In the 1870's Mariano Fortuny, a Spaniard at Rome, led the younger element in the glittering and the sparkling, and this style, mingled with much that is more strikingly Parisian than Italian, may be found in the works

FIG. 72. — SEGANTINI. PLOUGHING.

of painters like **Michetti,** a pupil of Morelli, devoted to light and gay color, **De Nittis** who worked much in Paris, **Favretto,** a brilliant painter of Venetian *genre* in the style of Guardi who was also influenced by Fortuny. **Tito,** painting Venetian girls, with **Nono, Vinea, Simonetti,** all show the modern influences of either Rome or Paris — chiefly Paris.

Of later days the impressionistic view of light and color has had its influence; but the Italian work at its best is below that of France. **Segantini** (1858–1899) was one of the most remarkable of the younger men in subjects that have a Böcklin air about them, mixed with the sturdy simplicity of Millet and the open-air light of Monet. He lived in the Alps, painted

* See *Scribner's Magazine,* Neapolitan Art, Dec., 1890, Feb., 1891.

the peasantry there, and died young leaving some pictures of great sincerity, truth, force, and color. **Boldini,** though Italian born and originally following Fortuny's example, is really more Parisian than anything else. He is an artist of much technical strength in *genre* subjects and portraits. The more recent men are **Fragiocomo, Fattori, Mancini, Marchetti.**

EXTANT WORKS: For lists of painters' pictures note the reference at the end of Chapter V. Pictures of the Decadence are shown in almost every gallery of Italy. The works of the modern men change hands too often for mention here. Only the most talented of the living painters are referred to.

CHAPTER XII

FRENCH PAINTING

FROM THE BEGINNING TO THE NINETEENTH CENTURY

BOOKS RECOMMENDED: Consult the General Bibliography and also: Berger, *Histoire de l'École française de peinture au XVII^me^ Siècle;* Bland, *Les Peintres des fêtes galantes, Watteau, Boucher, et al.;* Bouchot, *Les Clouets et Corneille de Lyon; Les Primitifs français;* Bouyer, *Claude Lorrain;* Charvet, *Jean Perréal;* Curmer, *L'Œuvre de Jean Fouquet;* Desjardins, *Poussin;* Didot, *Études sur Jean Cousin;* Dimier, *French Painting in XVI^th^ Century; Les Primitifs français;* Dumont, *Antoine Watteau;* Dussieux, *Nouvelles Recherches sur la Vie de E. Lesueur;* Emeric-David, *Histoire de la Peinture au Moyen Age;* Genevay, *Charles Le Brun; Le Style Louis XIV;* Germain, *Les Neerlandais en Bourgogne; Les Clouets;* Goncourt, *L'Art du XVIII^me^ Siècle;* Gonze, *Les Chefs d'Œuvres des Musées de France;* Gruyer, *Les Quarante Fouquet;* Guibel, *Éloge de Nicolas Poussin;* Guiffrey, *La Famille de Jean Cousin;* Hourticq, *Art in France;* Laborde, *La Renaissance des Arts à la Cour de France;* Lagrange, *J. Vernet et la Peinture au XVIII^me^ Siècle;* Lecoy de la Marche, *Le Roi René;* Loo, *L'Exposition des Primitifs français;* Mantz, *François Boucher; La Peinture française du IX^e^ au XVI^e^ Siècle; La Peinture française;* Merson, *La Peinture française;* Michiels, *Études sur l'Art flamand dans l'est et le midi de la France;* Muntz, *La Renaissance en Italie et en France;* Palustre, *La Renaissance en France;* Pattison, *Claude Lorrain; Renaissance of Art in France;* Poillon, *Nicolas Poussin;* Stranahan, *History of French Painting.*

EARLY FRENCH ART: The history of painting in France during the early Christian, Romanesque, and Gothic periods is

vague and is often confused by positive assertions that lack foundation in fact. It seems probable that work of the Roman fresco kind was used in the first centuries. Then came the influence of Byzantine art showing as early as the eighth century in miniatures, illuminations, and fresco. Half obliterated frescos in the churches near Poitiers and elsewhere show Byzantine types and patterns, given with coarse drawing, stiff attitudes, dark outline bands, and rather violent colors. Similar patterns and types are preserved in missal illuminations and leave not the slightest doubt of the influence of Byzantine art at that time. In the thirteenth century glass painting in the churches and elsewhere had become a peculiarly national craft. Transparent windows in the churches told the Bible story better than frescos on the wall and the latter began to disappear. The window patterns and types were at first Byzantine but in the fourteenth century the figures became more realistic, the technique more exact, the drawing and coloring truer, but the decorative effect was less happy. The decorative motive — showing itself not only in glass but in church ornament, garments, furniture, miniatures, illuminations — had been a strong feature from the beginning.

In the fifteenth century the realistic tendency of the preceding time increased in force. Naturalistic effects were introduced everywhere. Painting expanded in scale — probably grew from illumination and glass painting into panel painting in tempera. The gold backgrounds were removed from the illumination and formal landscape with plain blue sky was at first substituted. Possibly by such gradual changes as this the realistic panel was evolved. At any rate at the time of **King René** (1409–1480), who is also supposed to have been a painter of some note, the art of direct representation was well under way and well understood. **René** is supposed to have given art an impetus which he in turn may have received from both Italy and Flanders. There

had been Italian influence at Avignon when the Papacy was there and René's court was a half-way house between Italy and Flanders where wandering artists from both countries stopped *en route*. The questions of influence just here — whether the early French painters really were French or whether they came from or were influenced from Italian or Flemish shops — are very much mooted at the present time. So little is positively known that one cannot be arbitrary in statement. It is probable, however, that the early men were French enough but accepted methods and influences from without, chiefly and at first from Flanders and from allied Burgundy and afterward from Italy.

FIG. 73. — FOUQUET. ST. STEPHEN AND DONOR
KAISER-FRIEDRICH MUSEUM, BERLIN.

Malouel, Bellechose, and **Broederlam** are fifteenth-century names of painters that are little more than names. Malouel (a supposed uncle of the Limbourgs, miniaturists) and Bellechose have works assigned to them in the Louvre that show half-Byzantine drawing and simple pure colors possessed of depth and beauty. They with Broederlam are supposed to have worked for the Dukes of Burgundy. **Nicolas Froment** adopted Flemish naturalism with much vigor and effect if we can believe his portraits of King René and Jeanne de Laval in the Louvre. **Jean Fouquet** (1415–1485) went to Italy and probably brought back some Italian assimilations. His portrait of Juvenal des Ursins (Louvre) and that of Charles

VII (Louvre) disclose Italian largeness and breadth. His follower **Jean Bourdichon** (fl. 1484) achieved success as a miniaturist, painting among other works the Book of Hours of Anne of Brittany (Bibliothèque Nationale). Another miniaturist of note was **Marmion** (c. 1425–?). Two panels, now in the Berlin gallery, are attributed to him. They are of a van Eyck quality as regards their skill and beauty but distinctly different from anything Flemish. The **Master of Moulins** (fl. 1483–1529) is the name given to the painter of a triptych in the Moulins cathedral and some portraits in the Louvre and elsewhere. He is supposed to be identical with Jehan Perréal. His work is graceful, perhaps softened by Italian influence, but very sincere and not wanting in knowledge. His portraits are excellent.

SIXTEENTH-CENTURY PAINTING: During this century Francis I, at Fontainebleau, seems to have encouraged two schools of painting, one the existing French and the other an imported Italian, which afterward took to itself the name of the "School of Fontainebleau." Of the local artists the **Clouets** were the most conspicuous. They were of Flemish origin, and followed Flemish methods both in technique and mediums. There were four of them, of whom **Jean** (1485?–1540?) and his son **François** (1500?–1572?) were the most noteworthy. They painted many portraits, and François' work, bearing some pale resemblance to that of Holbein, the questionable statement has been made that he was a pupil of that painter. In a similar vein worked **Corneille de Lyon** (fl. c. 1540). All of their work was remarkable for detail and closely followed facts. Their portraits in the Louvre show aristocratic sisters portrayed simply, smoothly, easily, but with much sincerity and vitality.

The Italian importation came about largely through the initiative of Francis I. He invited to Fontainebleau Leonardo da Vinci, Andrea del Sarto, Il Rosso, Primaticcio, and

Niccolò dell' Abbate. These painters greatly influenced and finally superseded the local painters. The result was an Italianized school of French art which ruled in France for many years. Primaticcio was probably the greatest of the influencers, remaining as he did for thirty years in France. Such native painters as **Jean Cousin** (1500?–1589) and **Toussaint du Breuil** (1561–1602) followed his style, and in the

FIG. 74. — CLAUDE LORRAIN. LANDSCAPE. MUNICH GALLERY.

next century the painters were even more servile imitators of Italy — imitating not the best models either, but the Mannerists, the Eclectics, and the Roman painters of the Decadence.

SEVENTEENTH-CENTURY PAINTING: This was a century of great development and production in France, the time of the founding of the French Academy of Painting and Sculpture, the creation of schools of art, and the formation of many

picture collections. In the first part of the century the Flemish and native tendencies still existed. **Callot** (1593–1635) and the three brothers **Le Nain** were doing original and very forceful work of their own; but they were overawed, outnumbered by those that echoed Italy and the Italians. Not even Rubens' painting for Marie de' Medici in the palace of the Luxembourg could stem the tide of Italy. The French painters flocked to Rome to study the art of their great predecessors and were led astray by the flashy elegance of the late Italians. **Fréminet** (1567–1619) spent fifteen years in Italy studying Parmigianino and Michelangelo. His work had something of the Mannerist style about it and was overwrought and exaggerated. In shadows he seemed to have borrowed from Caravaggio. **Vouet** (1590–1649) was only a trifle better — a student in Italy of Veronese's painting and afterward of Guido Reni and Caravaggio. He was a mediocre artist, but had a great vogue in France and left many celebrated pupils.

By all odds the best painter of this time was **Nicolas Poussin** (1594–1665). He lived almost all of his life in Rome, and might be put down as an Italian of the Decadence. He was well versed in classical archæology, and had much of the classic taste and feeling prevalent at that time in the Roman school of Giulio Romano. His work showed great intelligence and had an elevated grandiloquent style about it that was impressive. It reflected nothing French, and had little more root in present human sympathy than the other painting of the time. It was cold, passionless art but after its kind well enough done. The drawing was correct if severe, the composition agreeable if formal, the coloring variegated if violent. Many of his pictures have now changed for the worse in coloring owing to the dissipation of surface pigments. He was the founder of the classic and academic in French art, and in influence was the most important man of the cen-

tury. He was especially strong in the heroic landscape, and in this branch helped form the rather coarse style of his brother-in-law, **Gaspard (Dughet) Poussin** (1613–1675).

The landscape painter of the period, however, was **Claude Lorrain** (1600–1682). He differed from Poussin in making his pictures depend more strictly upon landscape than upon figures. With both painters, the trees, mountains, valleys,

FIG. 75. — MIGNARD. HOPE. LOUVRE.

buildings, figures, were of the grand classic variety. Hills and plains, sylvan groves, flowing streams, peopled harbors, Ionic and Corinthian temples, Roman aqueducts, mythological groups, were the materials used, and the object of their use was to suggest the ideal dwelling-place of man — the former Garden of the Gods. Panoramic and slightly theatrical at times, Claude's work was not without its poetic side, and showed considerable knowledge if only a limited amount

of technical skill. He was a leader in landscape, the man who first painted real golden sunlight and shed its light upon earth. There is a soft summer's-day drowsiness, a golden haze of atmosphere, a feeling of composure and restfulness about his pictures. Like Poussin he depended much upon long sweeping lines in composition, and upon effects of linear perspective. He was not strong as a draftsman and his painting was timid and thin.

COURT PAINTING: When Louis XIV came to the throne painting took on a decided character, but it was only superficially a national or race character. In method the French painters followed the Bolognese and Romans, and imitated an imitation; in matter they bowed to the dictates of the court and reflected the king's bombastic spirit. Echoing the court fashion of the day, painting became pompous, theatrical, grandiloquent — a beautiful heap of vanities quite devoid of either sincerity or truth. **Lebrun** (1619–1690), painter in ordinary to the king, directed substantially all the painting of the reign. He aimed at pleasing royalty with flattering allusions to Cæsarism and extravagant personifications of the king as a classic conqueror. His art had neither truth, nor genius, nor great skill, and so sought to startle by subject or size. Enormous canvases of Alexander's triumphs, in allusion to those of the great Louis, were turned out to order, and Versailles to this day is tapestried with battle-pieces in which Louis poses as the victor. Considering the amount of work done, Lebrun showed great fecundity and industry, but none of it has much more than a mechanical ingenuity about it. It was rather original in composition and facile in handling, but weak in drawing, lighting, and coloring. Moreover, its example upon the painters of the time was pernicious. **Jouvenet** (1644–1717), **De Troy** (1645–1730), and **Antoine Coypel** with their rhetorical utterances are good illustrations of this.

Lebrun's contemporary, **Le Sueur** (1616–1655), was a more sympathetic and sincere painter, if not a much better technician. Both were pupils of Vouet, but Le Sueur's art was largely religious in subject, while Lebrun's was military and monarchical. Le Sueur had a feeling for his theme, but was a weak painter, inclined to the sentimental, thin in coloring, and not at all certain in his drawing. French allusions to

FIG. 76. — LANCRET. THE DANCE. KAISER-FRIEDRICH MUSEUM, BERLIN.

him as "the French Raphael" show more complacency than correctness. **Sebastian Bourdon** (1616–1671) was another painter of history, but a little out of the Lebrun circle. He was not, however, free from the influence of Italy, where he spent three years studying the Eclectics and Mannerists. His figure pictures signify little but his portraits are usually very good — a statement that is equally true of many of the academic painters of the period.

Contemporary with these men was a group of portrait-painters who gained celebrity perhaps as much by their sitters as by their own powers. They were facile flatterers given over to the pomps of the reign and mirroring its absurdities of fashion. Their work has a graceful appearance, and, for its time, it was undoubtedly excellent if mannered portraiture. Even to this day it has qualities of drawing and coloring to commend it, and at times one meets with exceptionally good work. **Philip de Champaigne** (1602–1674) was a Brussels painter and Flemish in his technique but afterward became French by adoption. He comes a little ahead of the others and is a little aside from the main current — the best portrait painter of his time. **Pierre Mignard** (1610?–1695) was a pupil of Vouet, who studied in Rome and afterward returned to France to become the successful rival of Lebrun. He was superficial and rather tawdry in sentiment but a painter of considerable skill. He was the forerunner of **Largillière** (1656–1746) and **Rigaud** (1659–1743) who did the fashionable people of the day in all the bravery of costume they could command.

EIGHTEENTH-CENTURY PAINTING: The painting of Louis XIV's time was continued into the eighteenth century for some fifteen years or more with little change. With the advent of Louis XV art took upon itself another character, and one that reflected perfectly the moral, social, and political France of the eighteenth century. The first Louis clamored for glory, the second Louis revelled in gayety and frivolity. This was the difference between both monarchs and both arts. The gay and the coquettish in painting had already been introduced by the Regent, himself a dilettante in art, and when Louis XV came to the throne it passed from the gay to the insipid and the flippant. Shepherds and shepherdesses dressed in court silks and satins with cottony sheep beside them posed in stage-set Arcadias, pretty gods and goddesses

reclined indolently upon gossamer clouds, and court gallants lounged under artificial trees by artificial ponds making love to pretty soubrettes from the theatre.

Yet, in spite of the lack of moral and intellectual elevation, in spite of frivolity and make-believe, this art was infinitely better than the pompous imitation of foreign example set up by Louis XIV. It was more spontaneous, more original, more French. The influence of Italy began to fail, and the painters began to mirror French life. It was largely court life, lively, vivacious, licentious, but in that very respect characteristic of the time. Moreover, there was another quality about it that showed French taste at its best —the decorative quality. It can hardly be supposed that the fairy creations of the age were intended to represent actual nature. They were designed to ornament hall and boudoir, and in pure decorative delicacy of design, lightness of touch, color charm, they have never been excelled. The serious spirit was lacking, but the gayety of line and color was well given. As decorative art it is serious enough and also sincere enough.

FIG. 77. — VAN LOO. PORTRAIT OF MARIE LECZINSKI. LOUVRE.

The turning of the tide was noticeable in the slighter, more mobile figures shown in the work of such Lebrun successors as **Le Moyne, Natoire** and **Carle van Loo,** and the full flood of

it was to show in Boucher; but before that came about a lighter spirit in art appeared in the work of a most distinguished painter, **Antoine Watteau** (1684–1721). He was the painter chiefly responsible for the coquette and soubrette of French art, and he was, practically speaking, among the very first of the latter-day French painters. His subjects were trifling bits of fashionable love-making, scenes from the opera, fêtes, balls, and the like. All his characters played at life in parks and groves that never grew, and most of his color was beautifully unreal; but for all that the work was original, decorative, and charming. Moreover, Watteau was a brushman, and introduced not only a new spirit and new subject into art, but a new method. The epic treatment of the Italians was laid aside in favor of a *genre* treatment, and instead of line and flat surface Watteau introduced color and cleverly laid pigment. He was a brilliant painter; not a great man in thought or imagination, but one of fancy, delicacy, and skill. Unfortunately he set a bad example by his gay subjects, and those who came after him carried his gayety and lightness of spirit into exaggeration. Watteau's best pupils were **Lancret** (1690–1743) and **Pater** (1695–1736), who painted in his style with sometimes excellent results. Contemporary with them came **Nattier** (1685–1766), the most brilliant and facile portrait-painter of the time, and **Tocque** (1696–1772), who painted the excellent portrait of Marie Leczinski, now in the Louvre.

After these men came **Boucher** (1703–1770), who turned Watteau's charming fêtes, showing the costumes and manners of the Regency, into extravagance. Not only was the moral tone and intellectual stamina of his art far below that of Watteau, but his workmanship was less sincere. Boucher possessed a remarkable facility of hand and a keen decorative color-sense; but after a time these became stereotyped and mannered. Drawing and modelling were neglected, light was wholly conventional, and landscape turned into a piece of

embroidered background with a Dresden-china, tapestry effect about it. As decoration the general effect was excellent, as a serious expression of life it was very weak, as an intellectual or moral force it was worse than worthless. Yet as David expressed it: "It is not given to every one to be a

FIG. 78.— GREUZE. VILLAGE BRIDE (DETAIL). LOUVRE.

Boucher." **Fragonard** (1732–1806) followed in a similar style, and was even more clever in his way than Boucher. His spirit, and at times his abandon, are delightful, and his skill is often extraordinary. He was a vivacious soul with a wonderful sense for refined color and graceful movement.

A few painters in the time of Louis XV remained apparently unaffected by the court influence, and stand in con-

spicuous isolation. **Claude Joseph Vernet** (1714–1789) was a landscape and marine painter of some repute in his time. He had a sense of the pictorial, but not a remarkable sense of the truthful in nature. His landscape was of the classic Roman variety, and later on the classic Roman buildings appealed to **Hubert Robert** (1733–1808), a landscape painter of ruins with an eye for color, light, and atmosphere. **Chardin** (1699–1779) and **Greuze** (1725–1805) clung to portrayals of humble life and sought to popularize the intimate subject. Chardin was hardly appreciated by the people of his time. His frank realism, his absolute sincerity of purpose, his play of light and its effect upon color, and his charming handling of surfaces were comparatively unnoticed. Yet as a colorist he may be ranked second to none in French art, and in freshness of handling his work is a model for present-day painters. Diderot early recognized Chardin's excellence, and many artists since his day have admired his pictures; but he is not now a well-known or popular painter. The populace fancies Greuze and his sentimental heads of young girls. They have a prettiness about them that is attractive, but as art they lack in force, and in workmanship they are too smooth, finical, and thin in handling.

EXTANT WORKS: All of these French painters are best represented in the Louvre and other municipal galleries of France. Some of the European galleries, like the Dresden, Berlin, and National at London, have examples of their work; but the masterpieces are still with the French people.

CHAPTER XIII

FRENCH PAINTING

THE NINETEENTH CENTURY

BOOKS RECOMMENDED: As before, Hourticq, Stranahan, *et al.;* also Benoit, *L'Art français sous la Revolution et l'Empire;* Bigot, *Peintres français contemporains;* Brownell, *French Art;* Burty, *Maîtres et Petit-Maîtres;* Chesneau, *Peinture française au XIX^me^ Siècle;* Clement, *Études sur les Beaux Arts en France; Prudhon;* David, *Le peintre Louis David; Ingres;* Delaborde, *Œuvre de Paul Delaroche;* Delécluze, *Jacques Louis David, son École, et son Temps;* Gautier, *L'Art Moderne; Romanticisme;* Gonse, *Eugène Fromentin;* Hamerton, *Contemporary French Painting; Painting in France after the Decline of Classicism;* MacColl, *Art in Nineteenth Century;* Marcel, *La Peinture française;* Merson, *Ingres, sa Vie et son Œuvre;* Montrond, *H. Flandrin;* Moreau, *Decamps et son Œuvre;* Planche, *Études sur l'École française;* Robaut et Chesneau, *L'Œuvre complet d'Eugène Delacroix;* Rosenthal, *La Peinture romantique;* Silvestre, *Histoire des Artistes vivants et étrangers;* Strahan, *Modern French Art;* Thoré, *L'Art contemporain.*

THE REVOLUTIONARY TIME: In considering this century's art in Europe, it must be remembered that a great social and intellectual change had taken place since the days of the Medici. The power so long pent up in Italy during the Renaissance finally broke and scattered itself upon the northern and western nations; societies and states were torn down and rebuilded, political, social, and religious ideas shifted into new garbs; the old order passed away.

Religion as an art-motive, or even as an art-subject, ceased to obtain anywhere, except sporadically. The Church failed as an art-patron, and the walls of cloister and cathedral furnished no new Bible readings to the unlettered. Painting, from being a necessity of religious life, passed into a luxury; and the king, the state, or the private collector became the patron. History, romance, nature, and actual life were about the only sources left from which art could draw its materials. These have been freely used, but not so much in a racial as in an individual manner. The tendency to-day is not so much to put forth a universal conception as an individual belief. Individualism — the same quality that appeared so strongly in Michelangelo's art — has become a keynote in modern work. It is not the only kind of art that has been shown in this century, nor is nature and romance the only themes from which art has been derived. We must remember and consider the influence of the past upon modern men, and the attempts to restore the classic beauty of the Greek, Roman, and Italian, which practically ruled French painting in the first part of this century.

FRENCH CLASSICISM OF DAVID: This was a revival of Greek form in art, founded on the belief expressed by Winckelmann, that beauty lay in form, and was best shown by the ancient Greeks. It was the objective view of art which saw beauty in externals and tolerated no individuality in the artist except that which was shown in technical skill. It was, in French painting, little more than an imitation of the Greek and Roman marbles as types, with insistence upon perfect proportions, correct drawing, and balanced composition. In theme and spirit it was pseudo-heroic, the incidents of Greek and Roman history forming the chief subjects, and in method it rather despised color, light-and-shade, and natural surroundings. It was elevated, lofty, ideal in aspiration, but coldly unsympathetic because lacking in contemporary

interest; and, though correct enough in classic form, was lacking in the classic spirit. Like all reanimated art, it was derivative and wanting in spontaneity. The reason for the existence of Greek art died with its civilization, and those, like the French classicists, who sought to revive it, brought a

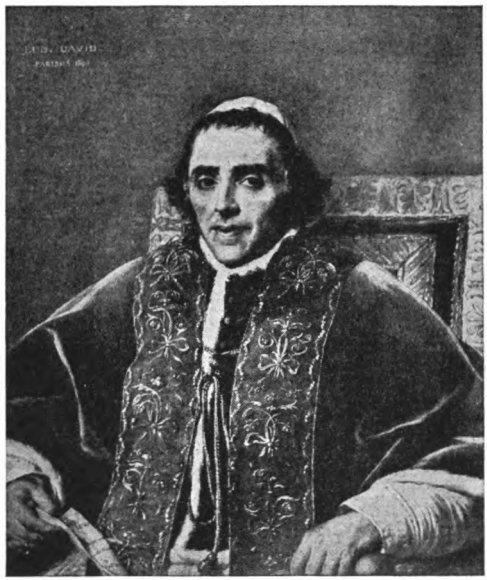

FIG. 79. — DAVID. PIUS VII. LOUVRE.

copy of the past into the present, expecting the world to accept it.

There was some social, and perhaps artistic, reason, however, for the revival of the classic in the French art of the late eighteenth century. It was a revolt, and at that time revolts were popular. The art of Boucher and his contemporaries had become quite unbearable. It was flippant, careless, licentious. It had no seriousness or dignity about it. More-

over, it smacked of the Bourbon monarchy, which people had come to hate. Classicism was severe, elevated, respectable at least, and had the air of the heroic republic about it. It was a return to a sterner view of life, with the martial spirit behind it as an impetus, and naturally it had a great vogue. For many years during the Revolution, the Consulate, and the Empire, classicism was accepted and to this day it lives in a modified form in that semi-classic work known as academic art.

THE CLASSIC SCHOOL: **Vien** (1716–1809) was the first painter to protest against the art of Boucher by advocating more nobility of form and a closer study of nature. He was, however, more devoted to the antique forms he had studied in Rome than to nature. In subject and line his tendency was classic, with a leaning toward the Italians of the Decadence. He lacked the power to carry out a complete reform in painting, but his pupil **David** (1748–1825) finished what he had begun. It was David who established the reign of classicism, and by native force became the leader. The time was appropriate, the Revolution called for pictures of Romulus, Brutus, and Achilles, and Napoleon encouraged the heroic theme. David had studied the marbles at Rome, and he used them largely for models, reproducing scenes from Greek and Roman life in an elevated and sculpturesque style, with much archæological knowledge and a great deal of skill. In color, relief, sentiment, individuality, his painting was lacking. He despised all that. The rhythm of line, the balance of composed groups, the heroic subject and the classic treatment, made up his art. It was thoroughly objective, and what contemporary interest it possessed lay largely in the martial spirit then prevalent. Of course it was upheld by the Institute, and it really set the pace for French painting for nearly half a century. When David was called upon to paint Napoleonic pictures he painted them under protest, and yet these, with his portraits,

constituted his best work. In portraiture he was uncommonly strong at times.

After the Restoration David, who had been a revolutionist, and then an adherent of Napoleon, was sent into exile; but the influence he had left and the school he had established were carried on by his contemporaries and pupils. Of the

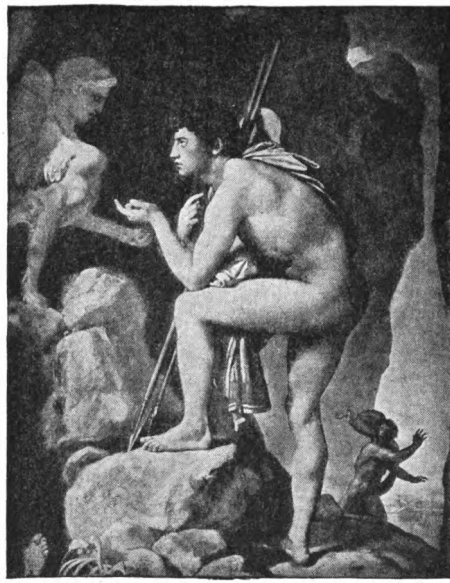

FIG. 80. — INGRES. ŒDIPUS AND SPHINX. LOUVRE.

former **Regnault** (1754–1829), **Vincent** (1746–1816), and **Prud-hon** (1758–1823) were the most conspicuous. The last one was considered as out of the classic circle, but so far as making his art depend upon drawing and composition, he was a genuine classicist. His subjects, instead of being heroic, inclined to the mythological and the allegorical. In Italy he had been a student of the Renaissance painters, and from them borrowed a method of shadow gradation that rendered his figures misty

and phantom-like. They possessed an ease of movement sometimes called "Prudhonesque grace," and in composition were well placed and effective.

Of David's pupils there were many. Only a few of them, however, had pronounced ability, and even these carried David's methods into the theatrical. **Girodet** (1767–1824) was a draftsman of considerable power, but with poor taste in color and little repose in composition. Most of his work was exaggerated and strained in effect. **Lethière** (1760–1832) and **Guérin** (1774–1833), pupils of Regnault, were painters akin to Girodet, but inferior to him. **Gérard** (1770–1837) was a weak David follower, who gained some celebrity by painting portraits of famous men and women. The two pupils of David who brought him the most credit were **Ingres** (1780–1867) and **Gros** (1771–1835). Ingres was a cold, persevering man, whose principles had been well settled by David early in life, and were adhered to with conviction by the pupil to the last. He modified the classic subject somewhat, studied Raphael and the Italians, and reintroduced the single figure into art (the Source, and the Odalisque, for examples). For color he had no fancy. "In nature all is form," he used to say. Painting he thought not an independent art, but "a development of sculpture." To consider emotion, color, or light as the equal of form was monstrous, and to compare Rembrandt with Raphael was blasphemy. To this belief he clung to the end, faithfully reproducing the human figure, and it is not to be wondered at that eventually he became a learned draftsman. His single figures and his portraits show him to the best advantage. He had a strong grasp of modelling and an artistic sense of the beauty and dignity of line not excelled by any artist of the century. And to him more than any other painter is due the cultured draftsmanship which is to-day the just pride of the modern French school.

Gros was a more vacillating man, and by reason of forsaking the classic subject for Napoleonic battle-pieces, he unconsciously led the way toward romanticism. He excelled as a draftsman, but when he came to paint the Field of

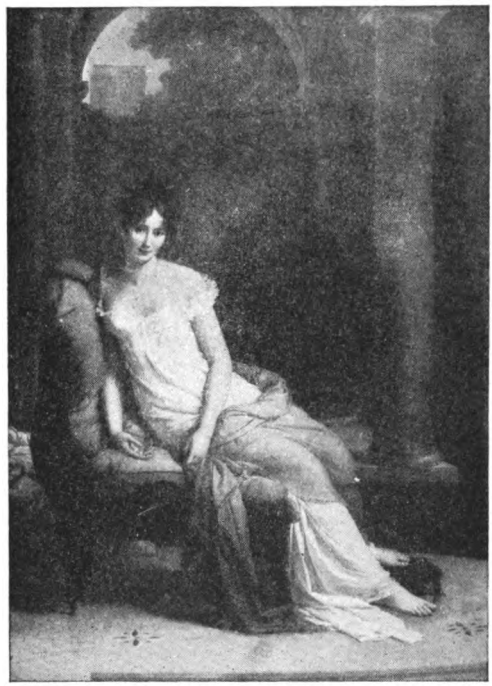

FIG. 81. — GÉRARD. MME RÉCAMIER. LOUVRE.

Eylau and the Pest of Jaffa he mingled color, light, air, movement, action, sacrificing classic composition and repose to romantic reality. This was heresy from the Davidian point of view, and David eventually convinced him of it. Gros returned to the classic theme and treatment, but soon after was so reviled by the changing criticism of the time that he

committed suicide in the Seine. His art, however, was the beginning of romanticism.

The landscape painting of this time was also academic and unsympathetic. It was a continuation of the Claude-Poussin tradition, and in its insistence upon line, grandeur of space, and imposing trees and mountains, was a fit companion to the classic figure-piece. It had little basis in nature, and little in color or feeling to commend it. **Watelet** (1780–1866), **Bertin** (1775–1842), **Michallon** (1796–1822), and **Aligny** (1798–1871), were its exponents.

A few painters seemed to stand a little apart from the contemporary schools. **Madame Vigée-Lebrun** (1755–1842), a successful portrait-painter of nobility, really belongs further back with the pre-Revolutionary painters and **Horace Vernet** (1789–1863), a popular battle-painter, many of whose works are to be seen at Versailles, was influenced by the Napoleonic regime and also by romanticism.

ROMANTICISM: The movement in French painting which began about 1822 and took the name of Romanticism was but a part of the "storm-and-stress" that swept Germany, England, and France at the beginning of this century, appearing first in literature and afterward in art. It had its origin in a discontent with the present, a passionate yearning for the unattainable, an intensity of sentiment, sad, melancholy imaginings, and a desire to express the inexpressible. It was emphatically subjective, self-conscious, a mood of mind or a feeling. In this respect it was diametrically opposed to the academic and the classic. In French painting it came forward in opposition to the classicism of David. People had begun to weary of Greek and Roman heroes and their deeds and of impersonal line-bounded statuesque art. There was a demand for something more representative, spontaneous, expressive of the intense feeling of the time. The very gist of romanticism was passion, and free-

dom to express itself in what form it would was a condition of its existence.

The classic subject was abandoned by the romanticists for dramatic scenes of mediæval and modern times. The romantic hero and heroine in scenes of horror, perils by land and sea, flame and fury, love and anguish, came upon the boards. Much of this was illustration of history, the novel, and poetry, especially the poetry of Goethe, Byron, and Scott.

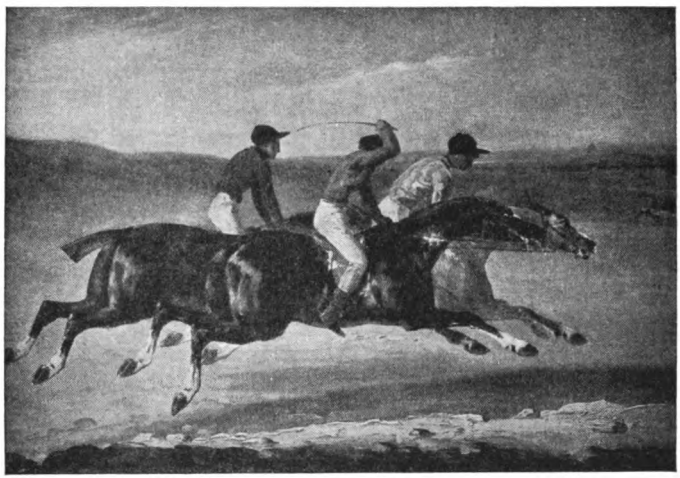

FIG. 82. — GÉRICAULT. THE RACE.

Line was slurred in favor of color, symmetrical composition gave way to wild disordered groups in headlong action, and atmospheres, skies, and lights were twisted and distorted to convey the sentiment of the story. It was thus, more by suggestion than realization, that romanticism sought to give the poetic sentiment of life. Its attitude toward classicism was antagonistic, a rebound, a flying to the other extreme. One virtually said that beauty was in the Greek form, the other that it was in the painter's emotional nature. The

disagreement was violent, and out of it grew the so-called romantic quarrel of the 1820's.

LEADERS OF ROMANTICISM: Symptoms of the coming movement were apparent long before any open revolt. Gros had made innovations on the classic in his battle-pieces, but the first positive dissent from classic teachings was made in the Salon of 1819 by **Géricault** (1791–1824) with his Raft of the Medusa. It represented the starving, the dead, and the dying of the Medusa's crew on a raft in mid-ocean. The subject was not classic. It was literary, romantic, dramatic, almost theatrical in its seizing of the critical moment. Its theme was restless, harrowing, horrible. It met with instant opposition from the old men and applause from the young men. It was the trumpet-note of the revolt, but Géricault did not live long enough to become the leader of romanticism. That position fell to his contemporary and fellow-pupil, **Delacroix** (1798–1863). It was in 1822 that Delacroix's first Salon picture (the Dante and Virgil) appeared. It was a strange, ghost-like scene from Dante's *Inferno*, with the black atmosphere of the nether world, weird faces, weird colors, weird flames, and a modelling of the figures by patches of color almost savage as compared to the tinted drawing of classicism. Delacroix's youth saved the picture from condemnation, but it was different with his Massacre of Scio two years later. This was decried by the classicists, and even Gros called it "the massacre of art." The painter was accused of establishing the worship of the ugly, he was no draftsman, had no selection, no severity, nothing but brutality. But Delacroix was as obstinate as Ingres, and declared that the whole world could not prevent him from seeing and painting things in his own way. It was thus the quarrel started, the young men siding with Delacroix, the older men following David and Ingres.

In himself Delacroix embodied all that was best and strong-

est in the romantic movement. His painting was intended to convey a romantic mood of mind by combinations of color, light, air, and the like. In subject it was tragic and passionate, like the poetry of Hugo, Byron, and Scott. The

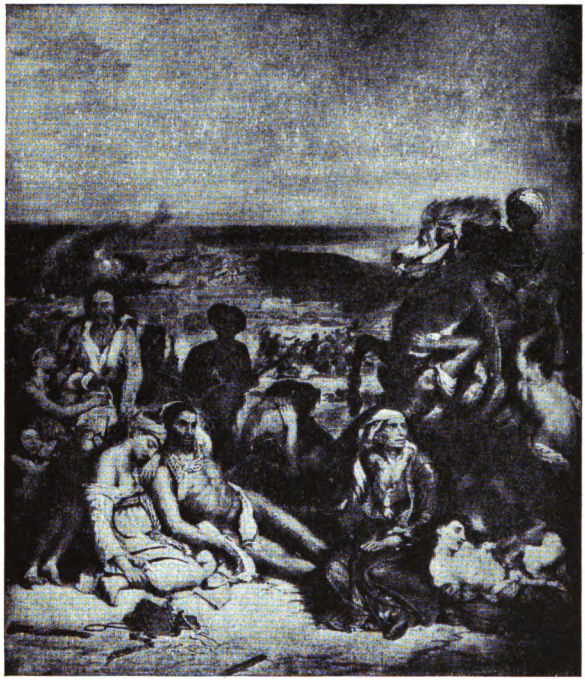

FIG. 83. — DELACROIX. MASSACRE OF SCIO. LOUVRE.

figures were usually given with anguish-wrung brows, wild eyes, dishevelled hair, and impetuous, contorted action. The painter never cared for minute details, seeking always to gain the effect of the whole rather than the exactness of the part. He purposely slurred drawing at times, and was opposed to formal composition. In color he was excellent, though some-

what violent at times, and in brush-work he was often labored and patchy. His strength lay in imagination displayed in color and in action.

The quarrel between classicism and romanticism lasted some years, with neither side victorious. Delacroix won recognition for his view of art, but did not crush the belief in form which was to come to the surface again. He fought almost alone. Many painters rallied around him, but they added little strength to the new movement. **Devéria** (1805–1865) and **Champmartin** (1797–1883) were highly thought of at first, but rapidly degenerated. **Sigalon** (1788–1837), **Cogniet** (1794–1880), **Robert-Fleury** (1797–1890), and **Boulanger** (1806–1867) were romanticists after a fashion, but achieved more as teachers than as painters. **Delaroche** (1797–1856) was an eclectic — in fact, founded a school of that name — thinking to take what was best from both parties. Inventing nothing, he profited by all invented. He employed the romantic subject and color, but adhered to classic drawing. His composition was good, his costume careful in detail, his brush-work smooth, and his story-telling capacity excellent. All these qualities made him a popular painter, but not an original or powerful one. **Ary Scheffer** (1797–1858) was an illustrator of Goethe and Byron, frail in both sentiment and color, a painter who started as a romanticist, but afterward developed some feeling for line under Ingres.

THE ORIENTALISTS: In both literature and painting one phase of romanticism showed itself in a love for the life, the light, the color of the Orient. From Paris **Decamps** (1803–1860) was the first painter to visit the East and paint Eastern life. He was a *genre* painter more than a figure painter, giving naturalistic street scenes in Turkey and Asia Minor, interiors and courts, with great feeling for air, warmth of color, and light. He seems to have been influenced by Rembrandt's scheme of light and Chardin's painting of surfaces.

At about the same time **Marilhat** (1811–1847) was in Egypt picturing the life of that country in a similar but slighter

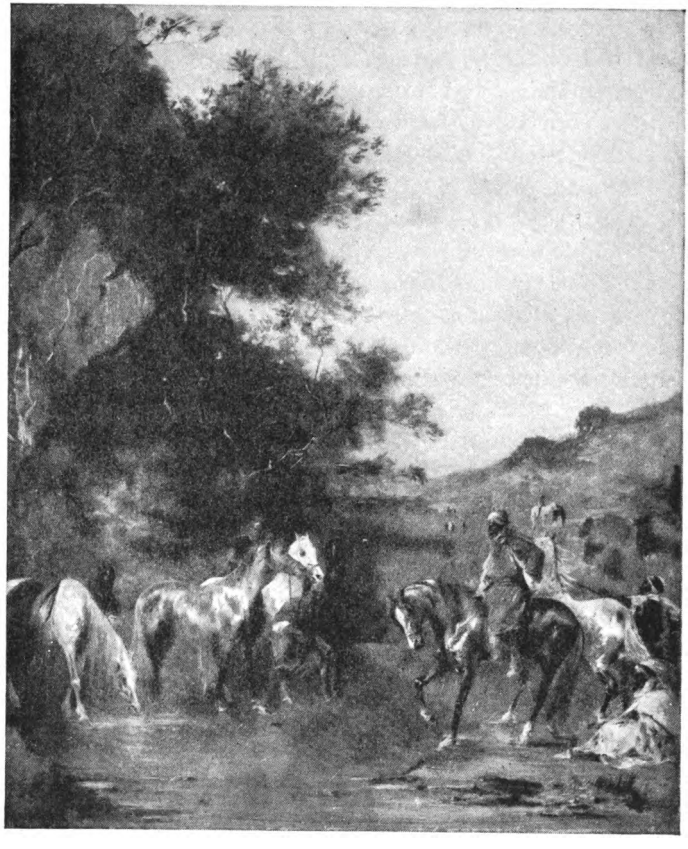

FIG. 84. — FROMENTIN. HORSES AT A FORD.

manner; and later, **Fromentin** (1820–1876), painter and writer, following Delacroix, went to Algiers and portrayed there Arab life with fast-flying horses, the desert air, sky, light, and color.

Isabey and **Ziem** belong further on in the century, but were no less exponents of romanticism in their richly colored Venetian works.

Fifteen years after the starting of romanticism the movement had materially subsided. It had never been a school in the sense of having rules and laws of art. Liberty of thought and perfect freedom for individual expression were all it advocated. As a result there was no unity, for there was nothing to unite upon; and with every painter painting as he pleased, regardless of law, extravagance was inevitable. This was the case, and when the next generation came in romanticism began to be ridiculed for its excesses. A reaction started in favor of more line and academic training. This was first shown by the students of Delaroche, though there were a number of movements at the time, all of them leading away from romanticism. A recoil from too much color in favor of more form was inevitable, but romanticism was not to perish entirely. Its influence was to go on, and to appear in the work of later men, especially the landscape painters.

ECLECTICS AND TRANSITIONAL PAINTERS: After Ingres his follower **Flandrin** (1809–1864) was the most considerable draftsman of the time. He was not exclusively classic but rather religious in subject, and is sometimes called "the religious painter of France." He had a delicate beauty of line and a fine feeling for form, but never was strong in color, brush-work, or sentiment. His best work appears in his very fine portraits. **Gleyre** (1806–1874) was a man of classic methods, but romantic tastes, who modified the heroic into the idyllic and mythologic. In theme he was a sentimental day-dreamer, with a touch of melancholy about the vanished past, appearing in Arcadian fancies, pretty nymphs, and idealized memories of youth. In execution he was not at all romantic. His color was pale, his drawing delicate, and his lighting misty and uncertain. It was the etherealized

classic method, and this method he transmitted to a little band of painters called the

NEW-GREEKS, who, in point of time, belong much further along in the century, but in their art are with Gleyre. Their work never rose above the idyllic and the graceful, and calls for no special mention. **Hamon** (1821–1874) and **Aubert** (1824–) belonged to the band, and Gérôme was at one time its leader, but he afterward emerged from it to a different place in French art, where he will find mention hereafter.

Couture (1815–1879) stood quite by himself, a mingling of several influences. His chief picture, The Romans of the Decadence, is classic in subject, romantic in sentiment (and this very largely expressed by warmth of color), and rather realistic in natural appearance. He was an eclectic in a way, and yet seems to stand as the forerunner of a large body of artists who find classification hereafter under the title of the Semi-Classicists.

EXTANT WORKS: All the painters mentioned in this chapter are best represented in the Louvre at Paris, at Versailles, and in the museums of the chief French cities. Some works of the late men may be found in the Luxembourg, where pictures bought by the state are kept for ten years after the painter's death, and then are either sent to the Louvre or to the other municipal galleries of France. Some pictures by these men are also to be seen in the Metropolitan Museum, New York, the Boston Museum, and the Chicago Art Institute.

CHAPTER XIV

FRENCH PAINTING

THE NINETEENTH CENTURY — CONTINUED

BOOKS RECOMMENDED: The books before mentioned, consult also General Bibliography, and Bigot, *Peintres contemporains;* Breton, *La Vie d'un Artiste;* Burty, *Theodore Rousseau, paysagiste;* Claretie, *Peintres et sculpteurs contemporains;* Dumesnil, *Constant Troyon;* Duret, *Les Peintres français en 1867;* Gensel, *Corot und Troyon; Millet und Rousseau;* Henley, *Memorial Catalogue of French and Dutch Loan Collection (1886);* Henriet, *Charles Daubigny et son œuvre;* Michel, *La Forêt de Fontainebleau; Les Maîtres du Paysage;* Robaut, *Corot;* Sensier, *Life and Works of J. F. Millet; Theodore Rousseau;* Thomson, *The Barbizon School;* Van Dyke, *Modern French Masters;* Yriarte, *Jean François Millet.*

THE LANDSCAPE PAINTERS: The influence of either the classic or romantic example may be traced in almost all of the French painting of the nineteenth century. The opposed teachings found representatives in new men, and under different names the modified dispute went on — the dispute of the academic *versus* the individual, the art of form and line *versus* the art of sentiment and color. It continues even to this day. Delacroix finds a follower in such impressionists as Renoir just as truly as Ingres lives again in Degas. Opposing views have been much moderated but not abandoned. Nor has continuity been lost. There is always something of the past in the present. The new comes out of the old.

With the classicism of David not only the figure, but the landscape setting of it, took on an ideal heroic character.

Trees and hills and rivers became supernaturally grand and impressive. Everything was elevated by method to produce an imaginary Arcadia fit for the deities of the classic world. The result was that nature and the humanity of the painter passed out in favor of school formula and academic traditions. Such was the landscape art of Bertin, Aligny, Michallon. It was very grand, very classic but not very true. When romanticism came in this was changed, but nature falsified

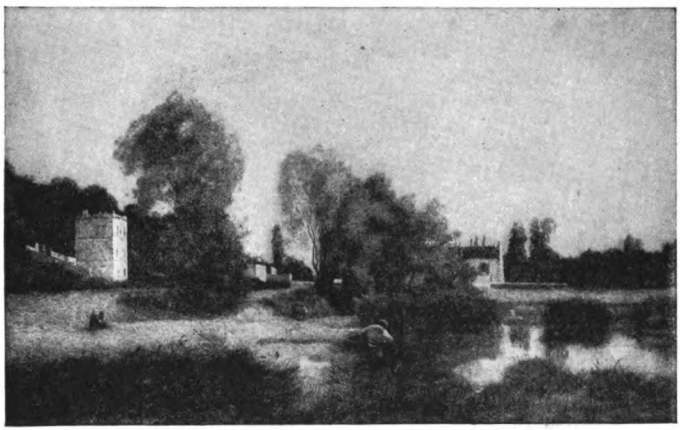

FIG. 85. — COROT. LANDSCAPE.

in another direction. Landscape was given an interest in human affairs, and made to look gay or sad, peaceful or turbulent, as the day went well or ill with the hero of the story portrayed. It was, however, truer to the actual than the classic, more studied in the parts, more united in the whole.

About the year 1830 the influence of romanticism began to show in a new, or at least different, landscape art. That is to say, the emotional impulse springing from romanticism, combined with the study of the old Dutch landscapists, set a large number of painters to the close study of nature. Even before

this took place there were signs of an approaching change. **Georges Michel** (1763–1842) was painting mournful romantic landscapes with a coarse but broad brush and showing realistic tendencies therein, and after him **Paul Huet** (1804–1869) was a pronounced nature student in his tragic storm-swept landscapes. Others, however, like **Cabat** (1812–1893), held fast to the classic ideal in landscape of Poussin, while **Delaberge** (1807–1842) lost himself in an over-conscientious following of minute nature. The ultimate landscape outcome of romanticism, however, appeared in the work of a group of painters vaguely known as the

FONTAINEBLEAU-BARBIZON SCHOOL: This whole school was primarily devoted to showing the sentiment of color and light. It took nature just as it found it in the forest of Fontainebleau, on the plain of Barbizon, and elsewhere, and treated it with a poetic and emotional feeling for light, shadow, atmosphere, color, that resulted in the best landscape painting of the century.

Corot (1796–1875) was classically trained under Bertin, and originally inherited the Claude Lorrain tradition. He was somewhat apart from the other men in his life and was not a member of the Fontainebleau-Barbizon group, yet in his sympathy and in his art he is correctly classed with them. He was a man whose artistic life was filled with the beauty of light and air. These he painted with great singleness of aim and great charm. Most of his work is in a light silvery key of color, usually simple but significant in composition, large in masses of light and dark, and very broadly but cleverly handled with the brush. He began painting by using the minute brush, but changed it later on for a freer style which recorded only the great omnipresent truths and suppressed the small ones. He has never had a superior in producing the permeating light of morning and evening. For this alone, if for no other excellence, he deservedly holds high rank. That

to this beauty of light he brought a fine poetic feeling, expressing an emotional sensitiveness in a lyric way, is an added charm. He was the painter-poet of light first in his class.

Rousseau (1812–1867) was one of the foremost of the recognized leaders, and one of the most learned landscapists of the school. A man of many moods and methods he produced in variety with rare versatility. Much of his work was experimental, but at his best he had a majestic conception of nature, a sense of its power and permanence, its volume and

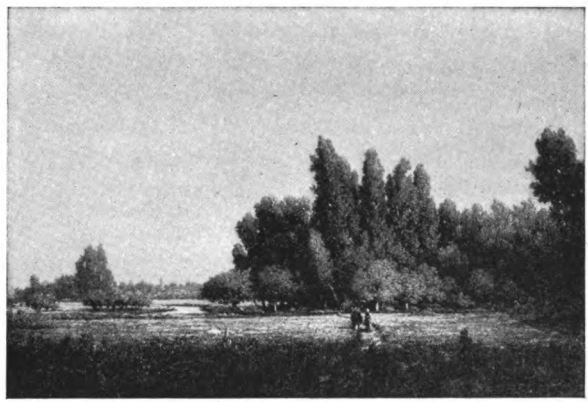

FIG. 86 — ROUSSEAU. LANDSCAPE. METROPOLITAN MUSEUM, NEW YORK.

mass, that often resulted in the highest quality of pictorial poetry. In color he was rich and usually warm, in technique firm and individual, in sentiment at times quite lofty. At first he painted broadly and won friends among the artists and sneers from the public; then in his middle style he painted in detail, and had a period of popular success; in his late style he went back to the broad manner, and died amid quarrels and vexations of spirits. His long-time friend and companion, **Jules Dupré** (1812–1889), hardly reached up to him, though a strong painter in landscape and marine. He was a good

but not great colorist, and, technically, his brush was broad enough but sometimes heavy. His late work is inferior in sentiment and labored in handling. **Diaz** (1808–1876) was allied to Rousseau in aim and method, though not so sure nor so powerful a painter. He had fancy and variety in creation that sometimes ran to license, and in color he was clear and brilliant. Never very well trained, his drawing is often indifferent and his light distorted, but these are more than atoned for by delicacy and poetic charm. At times he painted with much power.

These were the chief members of the Fontainebleau-Barbizon landscape group. It is claimed that the influence of the English painter, Constable, formed their style, but when Constable exhibited in the Salon in 1824 Corot was a young man in Rome. Rousseau and Dupré were twelve years old, Diaz was fifteen and working at Sèvres. The influence of Constable upon youths of that age must have been slight. Later on he and Bonington may have been studied by the group but there is no evidence of it in their work. The painters they followed at first were Ruisdael and Hobbema, but their chief model was nature.

Daubigny (1817–1878) was sympathetic with the Rousseau-Diaz group but not actually a participant in its life. In his art he seemed more like Corot having a similar charm of style and love of atmosphere and light. He was fond of the banks of the Seine and the Marne at twilight, with evening atmospheres and dark trees standing in silent ranks against the warm sky. He was also fond of the gray day along the coast, and even the sea attracted him not a little. He was a painter of fine abilities, and in treatment strongly individual, even distinguished, by his simplicity and directness. Unity of the whole, grasp of the mass entire, was his technical aim, and this he sought to get not so much by line as by color-tones of varying value. In this respect he seemed

a connecting link between Corot and the present-day impressionists. **Chintreuil** (1814–1873) and **Français** (1814–1897) were somewhat allied in point of view with this group of landscape painters, and among the later men who have carried out their beliefs are **Cazin** (1841–1901), **Damoye** (1847–), and **Pointelin** (1839–). **Harpignies** (1819–) and **Pelouse** (?–1890) seem a little more inclined to the decorative than the poetic view, though producing work of much virility and intelligence.

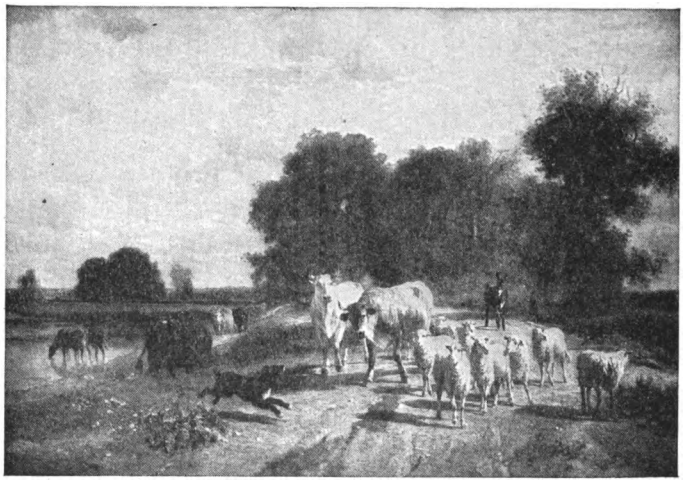

FIG. 87. — TROYON. CATTLE. LOUVRE.

Claude Monet with Pissaro, Sisley, and many of the impressionist landscape painters are the descendants of this Fontainebleau group and might find mention here in historical sequence were it not for taking them out of their time and movement. They will be mentioned in the next chapter.

Contemporary and associated with the Fontainebleau-Barbizon painters were a number of men who won high distinction as

PAINTERS OF ANIMALS: Troyon (1810–1865) was the most prominent among them. His work shows a similar sentiment for light and color to that of the Fontainebleau landscapists, and with it there is much keen insight into animal life. As a technician he was rather hard at first, and he never was a correct draftsman, but he had a way of giving the character of the objects he portrayed which was essentially truthful. He did many landscapes with and without cattle.

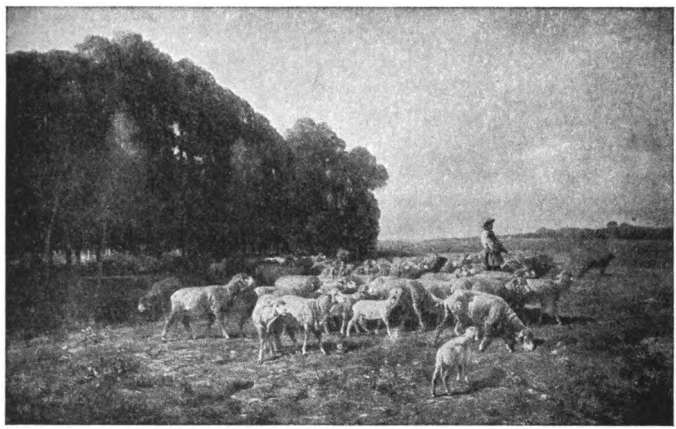

FIG. 88. — JACQUE. SHEEP IN LANDSCAPE. LUXEMBOURG, PARIS.

Usually they are somewhat formal in composition and lack in invention; but have good sentiment and color. His best pupil was **Van Marcke** (1827–1890), who followed his methods but never possessed the feeling of his master. **Jacque** (1813–1901) is also of the Fontainebleau-Barbizon group, and is justly celebrated for his paintings and etchings of sheep. The poetry of the school is his, and technically he is fine in color at times, if often rather dark in illumination. Like Troyon he knows his subject well, and can give the nature of the animal with true feeling. **Rosa Bonheur** (1822–1899) and

her brother, **Auguste Bonheur** (1824–1884), have both dealt with animal life, but never with that fine artistic feeling which would warrant their popularity. Their work is correct enough, but prosaic and commonplace in spirit. They do not belong in the same class with Troyon and Jacque.

THE PEASANT PAINTERS: Allied again in feeling and sentiment with the Fontainebleau landscapists were some celebrated painters of peasant life, chief among whom stood **Millet** (1814–1875) of Barbizon. The pictorial inclination of Millet was early grounded by a study of Delacroix, the master romanticist, and his work is an expression of romanticism modified by an individual study of nature and applied to peasant life. He was peasant born, living and dying at Barbizon, sympathizing with his class, and painting them with great poetic force and simplicity. His sentiment sometimes has a literary bias, as in his far-famed but indifferent Angelus, but usually it is strictly pictorial and has to do with the beauty of light, air, color, motion, life, as shown in his Sower and his Gleaners. Technically he was a coarse but very strong draftsman. He had a large feeling for form, that sometimes reminds one of Michelangelo, great simplicity in line, in which one is occasionally reminded of the Dutch painters, keen perception of the relations of light and dark, and at times an excellent color-sense. He was virtually the discoverer of the peasant as an art subject, and for this, as for his original point of view and artistic feeling, he is ranked as one of the foremost artists of the nineteenth century.

Jules Breton (1827–1906), though painting little besides the peasantry, was no Millet follower, for he started painting peasant scenes at about the same time as Millet. His affinities were with the New-Greeks early in life, and after that he inclined toward the academic in style, though handling the rustic subject. He was a good technician, except in his late work; but as an original thinker, as a pictorial poet, he

did not show the intensity or profundity of Millet. The followers of the Millet-Breton tradition were many. The blue-frocked and sabot-shod peasantry appeared in salon and gallery for many years after Millet died but with not very good results. The imitators, as usual, caught at the subject

FIG. 89. — MILLET. THE GLEANERS. LOUVRE.

and missed the spirit. **Lerolle,** a man of present-day note, is perhaps the most considerable of the painters of rural subjects after Millet and Breton. Other painters who have descended artistically from Millet — Bastien-Lepage, Dagnan-Bouveret, and Lhermitte — might be mentioned here were it not that they belong more properly with their contemporaries later on in this history.

EXTANT WORKS: There are many examples of the Fontainebleau-Barbizon painters in the Louvre, the Luxembourg, and the municipal galleries of France. The American Museums and the private collections in America are also well supplied with their works.

CHAPTER XV

FRENCH PAINTING

THE NINETEENTH AND TWENTIETH CENTURIES — CONTINUED

BOOKS RECOMMENDED: The books before mentioned, Hourticq, Stranahan, *et al.*; also Ballière, *Henri Regnault;* Dewhurst, *Impressionistic Painting;* Duret, *Le Peintre Claude Monet; Les Peintres Impressionistes; Monet et son Œuvre;* Ephrussi, *Paul Baudry, sa vie et son œuvre;* Geffroy, *La Vie Artistique;* Gréard, *Meissonier;* Lecomte, *Albert Besnard; Camille Pissaro;* Mauclair, *French Impressionists;* Moore, *Modern Art;* Riat, *Courbet;* Séailles, *Eugène Carrière;* Theuriet, *Jules Bastien-Lepage;* Vachon, *Puvis de Chavannes.*

THE SEMI-CLASSICISTS: It must not be inferred that the classic influence of David and Ingres disappeared from view with the coming of the romanticists, the Fontainebleau landscapists, and the Barbizon painters. On the contrary side by side with these men, and opposed to them, were the believers in line and academic formulas of the beautiful. The whole tendency of academic art in France was against Delacroix, Rousseau, and Millet. During their lives they were regarded as heretics in art and without the pale of the Academy. Their art, however, combined with nature study and the realism of Courbet, succeeded in modifying the classicism of Ingres into what has been called semi-classicism. It consisted in the elevated, heroic, or historical theme, academic form carefully and precisely drawn, some show of bright colors, smoothness of brush-work, and precision and nicety of detail. In treatment it attempted the realistic, but in spirit it has been usually stilted, cold, unsympathetic.

Cabanel (1823–1889) and **Bouguereau** (1825–1905) have both represented semi-classic art fairly well. They have been justly ranked as correct draftsmen and good portrait-painters, but their work always has about it the stamp of the academy machine, a something done to order, learned and exact, but lacking in the personal element. It is a weakness of the academic method that it virtually banishes the individuality of mind, eye, and hand in favor of school formulas. Cabanel and Bouguereau have painted many incidents of classic and historic story, but with never a dash of enthusiasm or a suggestion of the great qualities of painting. Their drawing has been as thorough as could be asked for in academic circles, but their color has been harsh and their brushes cold and thin.

Gérôme (1824–1904) was a man of classic training and inclination, but his versatility hardly allowed him to be classified anywhere. He was first a leader of the New-Greeks, painting delicate mythological subjects; then an historical painter, showing deaths of Cæsar and the like; then an Orientalist, giving scenes from Cairo and Constantinople; then a *genre* painter, depicting contemporary subjects in the many lands through which he had travelled. Whatever he painted showed semi-classic drawing, ethnological and archæological knowledge, Parisian technique, and exact detail. His travels never changed his precise scientific point of view. He was a true academician at bottom, but a more versatile and cultured painter than either Cabanel or Bouguereau. He drew well, sometimes used color well, and was an excellent painter of textures. A man of learning in many departments he was no painter to be sneered at, and yet was never a painter to make the pulse beat faster or to arouse the æsthetic emotions. His work is impersonal, objective fact, showing a brilliant exterior but inwardly devoid of feeling.

Paul Baudry (1828–1886), though a disciple of line, was not precisely a semi-classicist, and perhaps for that reason

was superior to many of the academic painters of his time. He was a follower of the old masters in Rome more than the École des Beaux Arts. His subjects, aside from many fine portraits, were almost all classical, allegorical, or mythological. He was an excellent draftsman, and, what is more

FIG. 90.—BOUGUEREAU. MADONNA OF CONSOLATION. LUXEMBOURG, PARIS.

remarkable in conjunction therewith, a rare colorist. He was hardly a great originator, and had not passion, dramatic force, or much sentiment, except such as may be found in his delicate coloring and rhythm of line. Nevertheless he was an artist to be admired for his purity of purpose and breadth of accomplishment. His chief work is to be seen in the Opera

at Paris. **Puvis de Chavannes** (1824–1898) was quite a different style of painter, and was remarkable for fine delicate tones of color which hold their place well on wall or ceiling, and for a certain simple grandeur of composition. In his desire to revive the monumental painting of the Renaissance he met with much praise; and also some criticism for his archaistic tendencies. He was an artist of sincerity and learning, and in mural decoration had no superior in the France of his day.

Hébert (1817–1908), an early painter of academic leanings, and **Henner** (1829–1905), fond of form and yet a brushman with an idyllic feeling for light and color in dark, Prudhonesque surroundings, were painters who may come under the semi-classic grouping. **Lefebvre** (1834–1912) was probably the most pronounced in academic methods among the later men and was a draftsman of ability.

PORTRAIT AND FIGURE PAINTERS: Under this heading may be included some painters who stand by themselves, showing no positive preference for either the classic or romantic followings and yet were trained in one group or the other. Of recent years the sharp distinction of schools has rather given way to eclectic acceptance of different successes, so that often several tendencies are to be observed in one man's work. More often, however, an individual point of view dominates and the influence of others is not apparent. **Bonnat** (1833–) has painted all kinds of subjects — *genre*, figure, and historical pieces — but is perhaps best known as a portrait-painter. He has done forceful work that suggests a liking for Ribera. Some of it indeed is astonishing in its realistic modelling — the accentuation of light and shadow often causing the figures to advance unnaturally. From this feature and from his detail he has been known for years as a "realist." His anatomical Christ on the Cross and his mural paintings in the Pantheon are examples. As a portrait-painter he is accept-

able, if at times a little raw in color. Another portrait-painter of celebrity is **Carolus-Duran** (1837–). He is rather startling at times in his portrayal of robes and draperies, has a facility of the brush that is frequently deceptive, and in color is sometimes vivid. He has had great success as a teacher, with Velasquez as his text-book, and is, all told, a painter of high rank. **Delaunay** (1828–1892) was a mural painter almost in the same class with Baudry but in his late years painted little besides portraits. **Laurens** (1838–) has been more of a historical painter than the others, and has dealt largely with death scenes. He is often spoken of as "the painter of the dead," — a man of sound training and excellent technical power. **Regnault** (1843–1871) was a figure and *genre* painter with much feeling for oriental light and color, who unfortunately was killed in battle at twenty-seven years of age. He was an artist of much promise, and left a number of notable canvases. Among the later men (some living and some dead) who portray the historical subject in an elevated style mention should be made of **Cormon, Moreau, Benjamin-Constant,** and **Rochegrosse.** As painters of portraits **Aman-Jean, Blanche,** and **Carrière** have long held rank, — the last-named (died in 1906) being marked by his vapory light and air, his sombre coloring, and his delicately veiled modelling.

FIG. 91. — HENNER. FABIOLA.

THE REALISTS: About the time of the appearance of Millet, say 1848, there also came to the front a man who scorned both classicism and romanticism, and maintained that the only model and subject of art should be nature. This man, **Courbet** (1819–1878), really gave a third tendency to the art of this century in France, and his influence undoubtedly had much to do with modifying both the classic and romantic movements. Courbet was a man of arrogant, dogmatic disposition, and was quite heartily detested during his life, but that he was a painter of great ability few will deny. His theory was the abolition of both sentiment and academic law, and the taking of nature just as it was, with all its beauties and all its deformities. This, too, was his practice to a certain extent. His art is material, and yet at times very lofty in conception. And while he believed in realism he did not believe in petty detail, but rather in the great truths of nature. These he saw with a discerning eye and portrayed with a masterful brush. He believed in what he saw only, and had more the observing than the reflective or emotional disposition. As a technician he was coarse but superbly strong, handling figures, sky, earth, air, with the ease and power of one well trained in his craft. His subjects were many — the peasantry of France, landscape, and the sea holding prominent places — and his influence, though not direct because he had no pupils of importance, was nevertheless most potent with the late men.

After Courbet the painters who do things in a "realistic" way are frequently met with in French art. **Lhermitte** (1844–), **Julien Dupré** (1851–), and others have handled the peasant subject with skill, after the Millet-Courbet initiative; and **Bastien-Lepage** (1848–1884) excited a good deal of admiration in his lifetime for the truth and evident sincerity of his art. Bastien's point of view was realistic enough, but somewhat material. He never handled the large composition with success, but in small pieces and in portraits he was quite above

criticism. He could realize the model with exactness and that was at once his success and his limitation. His following among the young men was considerable, and some of the impressionists have ranked him among their disciples or leaders.

PAINTERS OF MILITARY SCENES, GENRE, ETC.: The art of **Meissonier** (1815–1891), while extremely realistic in modern detail, probably originated from a study of the Little Dutchmen of the seventeenth century. It does not portray low life, but rather the half-aristocratic life — the scholar, the cavalier, the gentleman of leisure. This is given on a small

FIG. 92. — PUVIS DE CHAVANNES. CARTOON FOR THE SORBONNE DECORATION. PARIS.

scale with microscopic nicety, and really more in the historical than the *genre* spirit. Single figures and interiors were his preference, but he also painted a cycle of Napoleonic battle-pictures. There is little or no sentiment about his work — little more than in that of Gérôme. His success lay in exact technical accomplishment. He drew well, handled textures well, painted well. His art is more admired by the public than by the painters; but even the latter do not fail to praise his skill of hand.

The *genre* painting of fashionable life has been carried out by many followers of Meissonier, whose names need not be

mentioned since they have not improved upon their forerunner. **Toulmouche** (1829–1890), **Leloir** (1843–1884), **Vibert** (1840–1902), **Bargue** (?–1883), and others, though somewhat different from Meissonier, belong among those painters of *genre* who love detail, costumes, stories, and pretty faces. Among the painters of military *genre* besides Meissonier one

FIG. 93. — COURBET. DEER RETREAT. LOUVRE, PARIS.

thinks of **De Neuville** (1836–1885), **Berne-Bellecour** (1838–1910), **Detaille** (1848–1912), and **Aimé-Morot** (1850–), all of them painters of merit.

Quite a different style of *genre* is to be found in the work of **Ribot** (1823–1891), a strong painter, remarkable for his apposition of high flesh notes with deep shadows, after the manner of Ribera, the Spanish painter. **Roybet** (1840–), fond of rich stuffs and tapestries with velvet-clad characters in interiors, derived somewhat from the seventeenth-century Dutch, has shown good color and free painting. **Bonvin** (1817–1887)

painted interiors with small figures, copper-kettles, and other still-life that have given brilliancy to his pictures. As a still-life painter **Vollon** (1833–1900) has never had a superior. His fruits, flowers, armors, even his small marines and harbor pieces, are painted with one of the surest brushes of the nineteenth century. He was called the "painter's painter," and was a man of force in handling color, and in giving large realistic effects. **Dantan** and **Friant** have both produced canvases showing figures in interiors with good results.

A number of excellent *genre* painters have been claimed by the impressionists as belonging to their brotherhood. There is little to warrant the claim, except their adoption to some extent of modern ideas of illumination and flat painting. **Dagnan-Bouveret** (1852–) is one of these men, a good draftsman, and a finished clean painter who by his use of high color finds himself occasionally looked upon as an impressionist. As a matter of fact he is one of the most conservative of the moderns — a man of imagination, and a fine technician. **Fantin-Latour** (1836–1904) was half romantic, half allegorical in subject, and in treatment oftentimes designedly vague and shadowy, more suggestive than realistic. His portraits are excellent and his flowers superb. **Duez, Gervex, Maignan, Roll,** are perhaps nearer to impressionism in their works than the others, but they are not at all advanced advocates of this late phase of French art. Nor are **Cottet** and **Henri Martin** exactly of the impressionist brotherhood, though Cottet suggests Millet, and Martin has borrowed some illumination from Monet.

THE IMPRESSIONISTS: The name is a misnomer. Every painter is an impressionist in so far as he records his impressions, and all art is impressionistic. What **Manet** (1833–1883), the leader of the original movement, meant to say was that nature should not be painted as it actually is, but as it "impresses" the painter. He and his few followers tried to

change the name to Independents, but the original name has clung to them and has been mistakenly fastened to a band of landscape painters led by Monet who have been seeking effects of light and air and should have been called luminarists. Manet was like Goya in method and disposed toward low life

FIG. 94. — DAGNAN-BOUVERET. MADONNA.
METROPOLITAN MUSEUM, NEW YORK.

for a subject (like Goya again), which has always militated against his popularity; but he was a very important man for his technical discoveries regarding the relations of light and shadow, the flat appearance of nature, the exact value of color tones. Some of his works, like The Boy with a Sword and The Toreador Dead, are excellent pieces of painting. The

higher imaginative qualities of art Manet made no great effort at attaining, but he was almost a perfect painter in the Velasquez sense.

Degas stands quite by himself though often included in the impressionist group. He is a wonderful draftsman, delights in line effects, is fond of movement as with figures or race-horses, has a fine color sense, and is facile with his brush in such subjects as ballet-girls and scenes from the theatre. **Besnard** is one of the best of the modern men. He deals with the figure, and is usually concerned with the problem of harmonizing color under conflicting lights, such as twilight and lamplight. In mural decoration both he and **Latouche** have done some startling work. **Béraud** and **Raffaelli** are exceedingly clever in street scenes and character pieces; **Pissaro** handles the peasantry in high color; and **Renoir**, the middle class of social life. Renoir, with an art founded on Delacroix, is one of the most brilliant colorists of the modern school. **Cezanne, Gauguin,** and **Mary Cassatt,** an American, are also classed with the impressionists. The name has recently become very inclusive and anything in painting that is light in key or unusual in method is said to be impressionistic. An advance even has

FIG. 95. — MANET. BOY WITH SWORD. METROPOLITAN MUSEUM, NEW YORK.

been made upon this movement by different groups of painters who have been called post-impressionists, cubists, and futurists. The efforts of these groups have not as yet passed out of the experimental stage and need not be dealt with here.

IMPRESSIONIST LANDSCAPE PAINTERS: With **Claude Monet** (1840–), at the very beginning of impressionism, there was a disposition to change the key of light in landscape painting, to get nearer the truth of nature in the height of light and in the height of shadows. Monet began by doing away with the dark brown or black shadow and substituted the light colored shadow, which is nearer the actual truth of nature. In trying to raise the pitch of light he has not been quite so successful, though accomplishing considerable. His method has been to use pure prismatic colors, on the principle that color is light in a decomposed form, and that its proper juxtaposition on canvas will recompose into pure light again. In this he and his followers have been fairly successful. The light shadows and bright colors certainly give luminosity and sparkle, and to this is added, by broken tones of color, much fine atmospheric effect. That the pictures have not subject, formal composition, and detail is to their advantage. Impressionism is not only a new method

FIG. 96. — RENOIR. GIRLS AT PIANO. LUXEMBOURG, PARIS.

but a new view in which landscape is a broader, larger, more spacious affair than ever before.

The following of Monet in the impressionistic landscape has been very large not only in France but in Germany, Italy, England, Scandinavia, and America. For years the exhibitions have been colored by the palette of impressionism. Just at this time (1914) there is a drift in another direction, following the sombre coloring of Whistler, but the results of Monet's initiative will not be wholly dissipated. So many painters in France have followed his methods that it is impossible to name them all. Monet was influenced by **Boudin** the marine painter and he had as contemporaries working with him **Sisley,** Pissaro, Renoir, — to mention only the earlier men. **Maufra** and the later generation of impressionistic landscapists have not yet become historic.

EXTANT WORKS: The modern French painters are seen to advantage in the Louvre, Luxembourg, Pantheon, Sorbonne, and the municipal galleries of France. Also Metropolitan Museum, New York, Chicago Art Institute, Boston Museum, and many private collections in France and America. Some of the German galleries, notably the National Gallery at Berlin, have works of the impressionists.

CHAPTER XVI

SPANISH PAINTING

BOOKS RECOMMENDED: Consult the General Bibliography and also: Armstrong, *Velasquez;* Beruete, *Velasquez;* Beruete y Moret, *School of Madrid;* Breal, *Velasquez;* Caffin, *Old Spanish Masters;* Cean-Bermudez, *Diccionario Historico de los mas Illustres Profesores de las Bellas Artes en España;* Cossio, *El Greco; Historia de la Pintura Española;* Davillier, *Fortuny;* Dieulafoy, *Art in Spain and Portugal;* Faure, *Velasquez;* Ford, *Handbook of Spain;* Hartley, *Record of Spanish Painting;* Head, *History of Spanish and French Schools of Painting;* Justi, *Velasquez and his Times;* Lafond, *Goya; Murillo; Ribera et Zurbaran;* Lefort, *Francisco Goya; La Peinture Espagnole; Murillo et son École; Velasquez;* Palomino de Castro y Velasco, *Vidas de los Pintores y Estatuarios Eminentes Españoles;* Passavant, *Die Christliche Kunst in Spanien;* Plon, *Les Maîtres Italiens au Service de la Maison d'Autriche;* Ricketts, *The Prado;* Sentenach, *Painters of the School of Madrid;* Stevenson, *Velasquez;* Stirling, *Annals of the Artists of Spain; Velasquez and his Works;* Temple, *Modern Spanish Painting;* Tubino, *El Arte y los Artistas contemporáneos en la Peninsula; Murillo;* Viardot, *Notices sur les Principaux Peintres de l'Espagne;* Williamson, *Velasquez;* Yriarte, *Goya, sa Biographie,* etc.

SPANISH ART MOTIVES: What may have been the very early art of Spain we are at a loss to conjecture. The deeds of the Moor, the iconoclast, and the vandal have left little that dates before the fourteenth century. The miniatures and sacred relics treasured in the churches, and said to be of the apostolic period, show the traces of a much later date. Even when we come down to the fifteenth century and meet with

art produced in Spain, we have a following of Italy, Flanders, or Burgundy. But in methods and technique it was at first quite original and almost from the beginning peculiarly Spanish in spirit. That spirit was a dark and morose one. It cringed under the lash of the Church, bowed before the Inquisition, and did with the paint-brush what it was told to do, but it was never very happy over it, never joyful, elated, buoyant.

The bulk of Spanish art was Church art, done under ecclesiastical domination, and done in form without question or protest. The religious subject ruled. True enough, there was portraiture of nobility, and under Philip and Velasquez a half-monarchical art of military scenes and *genre;* but this was not the bent of Spanish painting as a whole. Even in late days, when Velasquez was reflecting the haughty court, Murillo was more widely and nationally reflecting the believing provinces and the Church faith of the people.

It is safe to say, in a general way, that the Church was responsible for Spanish art, and that religion up to the time of Velasquez was its chief motive. There was no revived antique, little of the nude or the pagan, little of consequence in landscape, little, until Velasquez's time, of the real and the actual. An ascetic view of life, faith, and the hereafter prevailed. The pietistic, the fervent, and the devout were not more conspicuous than the morose, the ghastly, and the horrible. The saints and martyrs, the crucifixions and violent deaths, were eloquent of the torture-chamber. It was more ecclesiasticism by blood and violence than Christianity by peace and love. And Spain welcomed this. For of all the children of the Church she was the most faithful to rule, crushing out heresy with an iron hand, gaining strength from the Catholic reaction, and upholding the Inquisition.

ROMANESQUE PERIOD: There is little upon which to base a positive statement about art in Spain in this period.

There are some panels in the museums of Barcelona and Vich that are thought to date back to the eleventh century. They show, in the types and workmanship, the influence of Byzantine art and were possibly inspired by the pictures in Byzantine

FIG. 97. — SANCHEZ-COELLO. CLARA EUGENIA, DAUGHTER OF PHILIP II. MADRID.

manuscripts of the time. At Sant Climent, Tahull, there are some frescos supposed to be of the twelfth century, also showing Byzantine influence. There are other works elsewhere, of mixed inspiration, half-Persian, half-Moslem; but there seems little continuity about them. Apparently they lead nowhere.

GOTHIC AND RENAISSANCE PERIOD: From the fourteenth century on there is more definite form to Spanish art. It is at first derivative and shows the influence of either Italy, Flanders, or France. The figures are meagre, the action is awkward, there is some dramatic quality, some attempt at realization of nature, with much decorative effect in gold grounds and gilded stucco. The painters were scattered about in the different cities. Their styles were hardly so very different at the start that they can be divided up into schools. It is true they have been classified under schools but the classifications in the early days would better be considered as more geographical than artistic.

CATALAN SCHOOL: In Catalonia the influences in the early fourteenth century were Italian. **Luis Borassa** (1366?–1424) was one of the early men there — a painter of rich decorative altar-pieces. **Martorell,** who probably studied in Florence, and **Jaime Huguet** were the successors of Borassa and painters of more skill. They were all using gold grounds with much ornament in their work. In **Luis Dalman** (fl. c. 1445) the Flemish influence of the Van Eycks is quite apparent. In the last half of the fifteenth century came the members of the painter family, the **Vergos,** who greatly improved the general technique of art though still retaining the use of gilding and gold grounds. In later days the Catalan painters seem to have been outranked by those at Madrid.

CASTILIAN SCHOOL: Spanish painting took a more definite and determined start in Castile than elsewhere. What, if any, direct effect the maritime discoveries, the foreign conquests, the growth of literature, and the decline of Italy, may have had upon it can only be conjectured; but certainly the advance of the nation politically and socially was paralleled by the advance of its art.

There was probably no so-called founder of this Castilian school. It was a growth from early art traditions at Toledo,

and afterward became the chief school of the kingdom owing to the patronage of Philip II and Philip IV at Madrid. In the first half of the fifteenth century Starnina and others came from Italy and in 1428 Jan Van Eyck arrived from Flanders.

FIG. 98. — IL GRECO. CRUCIFIXION. PRADO, MADRID.

These men must have had an influence upon the Spanish masters of the time. **Juan de Borgona** worked in the Italian style, **Fernando Gallegos** in the style of Bouts, and **Pedro Berruguete** helped himself to both styles. The first painter of importance in the school seems to have been **Antonio Rincon** (1446?–1500?). He is sometimes spoken of as the father of Spanish painting, and as having studied in Italy with Castagno and Ghirlandajo, but there is little proof for either statement. He painted chiefly at Toledo, painted portraits of Ferdinand and Isabella, and had some skill in crude drawing. **Alonzo Berruguete** (1450–1561) studied with Michelangelo, and is supposed to have helped him in the Vatican. He afterward (1520) returned to Spain, painted many altar-pieces, and was patronized as painter, sculptor, and architect by Charles V and Philip II. He was probably the first to

introduce pure Italian methods into Spain, with some coldness and dryness of coloring and handling, some over-modelling, and some strength of line. **Becerra** (1520–1570) was born in Andalusia, but worked in Castile, and was a man of Italian training similar to Berruguete, being a pupil of Vasari. He was painter and sculptor to Philip II and is said to have introduced the late Italian style into Spain. He was an exceptional man in his use of mythological themes and nude figures.

There is not a great deal known about **Morales** (1509?–1586), called "the Divine," except that he appears allied to the Castilian school, and painted devotional heads of Christ with the crown of thorns, and many afflicted and weeping madonnas. There was indifferent drawing in his work, some awkwardness in the figures showing Flemish influence, great regard for finish, and something of Leonardo's softness in shadows pitched in a browner key. His sentiment was rather exaggerated, but he, nevertheless, seems to have influenced Il Greco. **Sanchez-Coello** (1515?–1590) though born in Valencia was painter and courtier to Philip II, and achieved reputation as a portrait-painter, though also doing some altar-pieces. It is doubtful whether he ever studied in Italy, but he was for a time under Antonio Moro, and learned from him something of rich costumes, ermines, embroideries, and jewels, for which his portraits are remarkable. His pupil, **Pantoja de la Cruz** (1551?–1609), followed in his style with considerable success. **Navarrete** (1526?–1579), called "El Mudo" (the dumb one), certainly was in Italy for many years, and was there a disciple of Titian, from whom he doubtless learned much of color. He was responsible for introducing warm Venetian coloring into Spanish art. **Theotocopuli** (1548?–1625), called "Il Greco" (the Greek), was another Venetian-influenced painter, with enough Spanish originality about him to make most of his pictures striking in color and drawing.

He was influenced by Tintoretto, elongated the long figures of Tintoretto, got fusings of color from Venice, from old stained glass, from colored statuary in Spain, and then added to these

FIG. 99. — VELASQUEZ. INFANTE PHILIP PROSPER. IMPERIAL GALLERY, VIENNA.

a weird imagination and warped individuality of his own to make some of the oddest pictures in all art. They look as though designed for stained glass and have great decorative quality but as representation they are not entirely safe or

sane. **Tristan** (1586–1640) was his best follower. Il Greco's son, Jorge, was his imitator and did many of the pictures now assigned to his father.

Velasquez (1599–1660), born at Seville but later on head of the School of Madrid, is the greatest name in the history of Spanish painting. With him Spanish art took upon itself a decidedly naturalistic and national stamp. Before his time Italy had been freely imitated; but though Velasquez himself was in Italy for quite a long time, and became intimately acquainted with great Italian art, he never seemed to have been led away from his own individual way of seeing and doing. He was a pupil of Herrera, afterward with Pacheco, and learned much from Ribera and Ribalta, but more from a direct study of nature than from all the others. He was in a broad sense a realist — a man who recorded the material and the actual without emendation or transposition. He has never been surpassed in giving the solidity and substance of form and the placing of objects in atmosphere. And this, not in a small, finical way, but with a breadth of view and of treatment which are to-day the despair of painters. There was nothing of the ethereal, the spiritual, the pietistic, or the pathetic about him. He never for a moment left the firm basis of reality. Standing upon earth he recorded the truths of the earth, but in their largest, fullest, most significant forms. He is always calm, serene, restful; never dramatic, excited, or raving. He makes a plain statement of facts and wins your admiration by the largeness, the universality, the beauty of his truth, and by the prodigious simplicity of his means.

Technically his was a master-hand, doing all things with ease, giving exact relations of colors and lights, and placing everything so perfectly that no addition or alteration is thought of. With the brush he was light, easy, sure. The surface looks as though touched once, no more. It is the perfection of handling through its simplicity and certainty, and has not

the slightest trace of affectation or mannerism. He was one of the few Spanish painters who were enabled to shake off the yoke of the Church. Few of his canvases are religious in subject. Under royal patronage he passed almost all of his life in painting portraits of the royal family, ministers of state, and great dignitaries. As a portrait-painter he is more widely known than as a figure-painter. Nevertheless he did many canvases like Las Meninas, The Tapestry Weavers, and The Surrender at Breda, which attest his remarkable genius in that field; and even in landscape, in *genre*, in animal painting, he was a very wonderful man. In fact Velasquez is one of the few great painters in European history for whom there is nothing but praise. He was the full-rounded complete painter, intensely individual and self-assertive, and yet in his art recording in a broad way the Spanish type and life. He was the climax of Spanish painting, and after him there was a rather swift decline, as had been the case in the Italian schools.

FIG. 100. — MURILLO. MADONNA AND CHILD. PITTI, FLORENCE.

Mazo (1615?–1667), pupil and son-in-law of Velasquez, was one of his most facile imitators, but a painter, nevertheless, of distinct ability who did excellent portraits, some of them now assigned to Velasquez. **Carreño de Miranda** (1614–1685)

was influenced by Velasquez, and for a time his assistant, as was also **Juan de Pareja** (1606–1670). The Castilian school may be said to have closed with these late men and with **Claudio Coello** (1623?–1693), a painter with an ornate style founded on Carreño and the example of Italy, whose best work was of considerable force. Spanish painting went out with Spanish power, and only men of small rank remained.

ANDALUSIAN SCHOOL: The earliest pictures in Andalusia seem French in character mixed with some Italian influences. A school did not come into existence until the sixteenth century, though before that **Sanchez de Castro** (fl. c. 1475) had some local reputation, and there are names of other painters such as **Bartolomé Bermejo** and **Alfonso de Baena.** The centre of the school was at Seville, and its chief patron was the Church rather than the king. **Vargas** (1502–1568) was probably the real founder of the school. He was a man of much fame and ability in his time, and introduced Italian methods and elegance into the Andalusian school after some years of residence in Italy. He is said to have studied under Perino del Vaga, and there is some sweetness of face and grace of form about his work that point that way, though his composition suggests Correggio. He was a rather conventional painter.

Cespedes (1538?–1608) is little known through extant works, but he achieved fame in many departments during his life. He is said to have been in Italy under Florentine influence. One of the best painters of the school at this time was **Roelas** (1559–1625), the inspirer of Murillo and the master of Zurbaran. He is supposed to have studied at Venice, because of his rich, glowing color. Most of his works are religious and are found chiefly at Seville. He began life as a licentiate, took orders, and finally turned painter. **Pacheco** (1571–1654) was more of a pedant than a painter, a man of rule, who to-day might be written down an academician. His draw-

ing was hard, and his painting somewhat crude. Perhaps the best reason for his being remembered is that he was one of the masters and the father-in-law of Velasquez. His rival **Herrera the Elder** (1576?-1656) was a stronger man — in

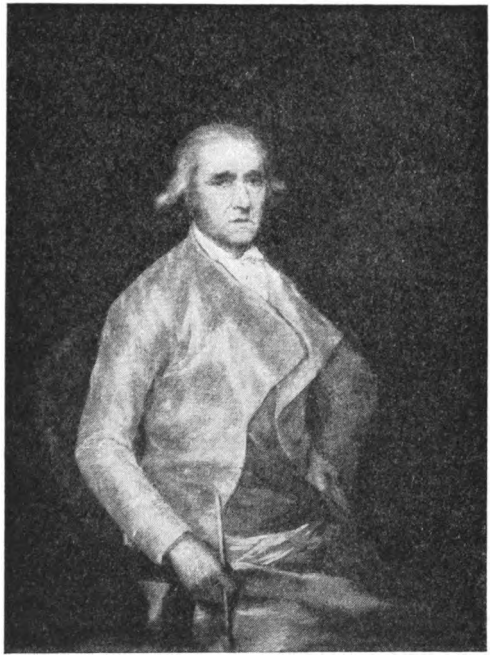

FIG. 101. — GOYA. PORTRAIT. PRADO, MADRID.

fact, the most original artist of his school. He struck off by himself and created a bold realism with a broad brush that anticipated Velasquez — in fact, Velasquez was under him for a time. There is much of the fine dignity and sobriety that afterward appeared in Velasquez already apparent in Herrera.

The pure Spanish school in Andalusia, as distinct from Italian or Flemish imitation, may be said to have started with Herrera. It was further advanced by another independent painter, **Zurbaran** (1598–1663), a pupil of Roelas. He was a painter of the emaciated monk in ecstasy, and many other rather dismal religious subjects expressive of tortured rapture. From using a rather dark shadow he acquired the name of the Spanish Caravaggio. He had a good deal of Caravaggio's strength, together with a depth and breadth of color suggestive of the Venetians. He was the best painter in the school of Seville notwithstanding the wide reputation of his younger contemporary, Murillo. **Cano** (1601–1667), a pupil of Pacheco, though he never was in Italy had the name of the Spanish Michelangelo, probably because he was sculptor, painter, and architect. His painting was more influenced by Raphael and Murillo than Michelangelo. It was eclectic rather than original work but not devoid of dignity and truth.

Murillo (1618–1682) is generally placed at the head of the Andalusian school, as Velasquez at the head of the Castilian. There is good reason for it, for though Murillo was not the great painter he was sometime supposed, yet he was not the spineless man his modern critics would make him out. A religious painter largely, though doing some *genre* subjects like his beggar-boy groups, he sought for religious fervor and found, only too often, sentimentality. His madonnas are usually after the Carlo Dolci pattern, though never so excessive in sentiment. This was not the case with his earlier works, mostly of humble life, which were painted in rather a hard, positive manner. Later on he became misty, veiled in light and effeminate in outline, though still holding grace. Various influences — Van Dyck among them — had weakened him. His color varied with his early and later styles. It was usually gay and a little thin. While basing his work on nature like Velasquez, he never had the supreme poise of that master,

either mentally or technically; howbeit he was a painter, who perhaps justly holds high place in Spanish art. His influence upon his contemporaries was considerable. **Herrera the Younger** (1622–1685) and **Valdes Leal** (1630–1691) were his followers, and in the next generation **Palomino** (1653–1726), the art writer and painter, was a pupil of Leal.

SCHOOL OF VALENCIA: This school rose contemporary with the Andalusian school from which it was never far removed, and into which it was finally merged after the importance of Madrid had been established. It was largely modelled

FIG. 102. — FORTUNY. SERPENT CHARMER. WALTERS GALLERY, BALTIMORE.

upon Italian and Flemish painting, at the start. There were painters there in the thirteenth century of whom perhaps **Jacomart** was a type — a painter accepting both Italian and Flemish influences. Later on came **Vincente Macip,** a Raphael follower, and father of **Juan de Juanes** (1507?–1579) who apparently was an early leader in the school. He seems to have painted a good portrait, but in other respects was only a fair imitator of Raphael, whom he had studied at Rome. A stronger man was **Francisco de Ribalta** (1551–1628), who was perhaps for a time in Italy and learned there Correggio's scheme of lighting, and elaborate composition. He was also fond of Raphael, and in his works one finds suggestions of the Urbinate.

Ribalta gave an early training to **Ribera** (1588–1656), who was the most important man of this school. In reality Ribera was more Italian than Spanish, for he spent the greater part of his life in Italy, where he was called Lo Spagnoletto, and was greatly influenced by Caravaggio. He was a Spaniard in the horrible subjects that he chose, but in coarse strength of modelling, heaviness of shadows, harsh handling of the brush, he was a true Neapolitan Darkling. A pronounced mannerist he was no less a man of strength, and even in his shadow-saturated colors a painter with the color instinct. In Italy his influence in the time of the Decadence was wide-spread, and in Spain his Italian pupil, Giordano, introduced his methods for late imitation. There were no other men of high rank in the Valencian school, and, as has been said, the school was eventually merged into that of Andalusia.

EIGHTEENTH- AND NINETEENTH-CENTURY PAINTING IN SPAIN: Almost directly after the passing of Velasquez and Murillo Spanish art failed. The succeeding courts called on Italy and Tiepolo responded, they called on France and followers of Boucher responded; but the native painters of Spain could merely give back an echo. The eclectic Mengs seemed the admiration of the Spanish painters and probably their destruction as painters. The eighteenth century, as in Italy, was quite barren of any considerable art until near its close. Then **Goya** (1746–1828) seems to have made a partial restoration of painting. He was a man of peculiarly Spanish turn of mind, fond of the brutal and the bloody, picturing inquisition scenes, bull-fights, battle pieces, and revelling in political caricature, sarcasm, and ridicule. His imagination was grotesque and horrible, but as a painter his art was based on the natural, and was exceedingly strong. In brush-work he followed Velasquez; in a peculiar forcing of contrasts in light and dark he was apparently quite himself, though possibly influenced by Ribera's work. He himself

declared his indebtedness to Rembrandt. His best work shows in his portraits and etchings.

After Goya's death Spanish art, such as it was, rather followed France, with the extravagant classicism of David as a model. Then in due time it responded to the Romantic movement and later on to the semi-classic painting of France. Historical works, elaborate in tragic story were painted by **Pradilla, Carbonero, Casado,** and others. Some of the work of this uninspired time may be seen in the Madrid Museum and the Academy of San Fernando. It does not call for mention here.

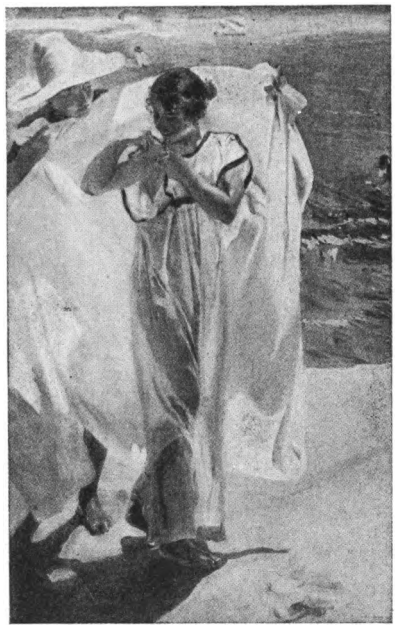

FIG. 103. — SOROLLA. AFTER THE BATH. METROPOLITAN MUSEUM, NEW YORK.

About the beginning of the 1860's Spanish painting made a new advance with **Mariano Fortuny** (1838–1874). In his early years he had worked at historical painting and in Paris was influenced by Meissonier, but later on he went to Algiers and Rome, finding his true vent in a bright sparkling painting of *genre* subjects, oriental scenes, streets, interiors, single figures, and the like. He excelled in color, sunlight effects, and particularly in a vivacious facile handling of the brush. His work is brilliant, and in his late productions often spotty from excessive use of points of light in high color. He was a technician of much brilliancy and

originality, his work exciting great admiration in his time and leading the younger painters of Spain into that ornate handling visible in their works to this day. Many of these latter, from association with art and artists in Paris, have adopted French methods, and hardly show such a thing as Spanish nationality. Fortuny's brother-in-law, **Madrazo** (1841–), is an example of a Spanish painter turned French in his methods — a facile and brilliant portrait-painter. **Zamacois** (1842–1871) died early, but with a reputation as a successful portrayer of seventeenth-century subjects a little after the style of Meissonier and not unlike Gérôme. He was a good if somewhat florid colorist.

Pageants and fêtes with rich costume, fine architecture and vivid effects of color, are characteristic of a number of the modern Spaniards — **Villegas, Luis Jiminez Aranda, Alvarez.** As a general thing their canvases are a little flashy, likely to please at first sight but grow wearisome after a time.

Roman Ribera and **Domingo** have rather followed the *genre* style of Meissonier, **Rico** during his life was well known for his bright sparkling Venetian scenes, and **Daniel Vierge** is a famous illustrator who should be mentioned. In recent years **Sorolla** has attracted considerable attention by his painting of bright sunlight and motion, **Zuloaga,** a strong painter, has done work in the vein of Velasquez and Goya that has commanded much attention, and **Anglada** has shown impressionistic work of considerable interest.

EXTANT WORKS: Generally speaking, Spanish art cannot be seen to advantage outside of Spain. Both its ancient and modern masterpieces are at Madrid, Seville, Toledo, and elsewhere. The Prado and Academy of San Fernando at Madrid have the most and the best examples. The works of the contemporary painters are largely in private hands where reference to them is of little use to the average student. Thirty or more Fortunys are in the United States. Examples of Villegas, Madrazo, Rico, Domingo, and others are in the Vanderbilt Gallery, Metropolitan Museum, New York; Sorolla and other Spanish masters in the Hispanic Society Gallery.

CHAPTER XVII

FLEMISH PAINTING

FROM THE BEGINNING TO THE SIXTEENTH CENTURY

BOOKS RECOMMENDED: Bernard, *Pierre Breughel,* Bodenhausen, *Gerard David;* Crowe and Cavalcaselle, *Early Flemish Painters;* Du Jardin, *L'Art flamand;* Durand-Greville, *Hubert et Jean Van Eyck;* Eisenmann, *The Brothers Van Eyck;* Fétis, *Les Artistes belges à l'étranger;* Fierens-Gevaert, *Les Primitifs flamands;* Germain, *Les Néerlandais en Bourgogne;* Goffin, *Thierry Bouts;* Gossart, *Jeronimus Bosch;* Herbert, *Illuminated Manuscripts;* Haisne, *L'Art dans la Flandre;* Hyman, *Les Van Eyck;* (Waagen's) Kügler, *Handbook of Painting — German, Flemish, and Dutch Schools;* Laborde, *Les Ducs de Bourgogne;* Lafond, *Roger van der Weyden;* Lecoy de la Marche, *Les Miniaturistes et les Miniatures;* Lemonnier, *Historie des Beaux-Arts en Belgique;* Michiels, *Histoire de la Peinture flamande;* Rooses, *Art in Flanders;* Waagen, *Ueber Hubert und Jan Van Eyck;* Wauters, *Flemish Painting; Hans Memling; Rogier van der Weyden;* Weale, *Hubert and John Van Eyck.*

FLANDERS AND THE FLEMISH PEOPLE: Flanders means the "submerged lands" — that is the netherlands — and in repeating the history of its art the geographical limits must not be drawn too exactly. Its art was wider than its political divisions. Germany, Holland, France were her border-neighbors and their peoples not only influenced but were influenced by Flanders. So it is that Flemish art was occasionally produced in places not strictly Flemish.

Individually and nationally the Flemings were strugglers against adverse circumstances from the beginning. A realistic

race with practical ideas, a people rather warm of impulse and free in habits, they combined some German sentiment with French liveliness and gayety. The solidarity of the nation was not accomplished until after 1384, when the Dukes of Burgundy began to extend their power over the Low Countries. Then the Flemish people became strong enough to defy both Germany and France, and wealthy enough, through their commerce with Spain, Italy, and France, to encourage art not only at the ducal court but in the churches, and among the citizens of the various towns.

MINIATURES AND ILLUMINATIONS: The earliest work of which there is record extant is to be found in the manuscript illuminations and miniatures. The oldest of these date back to the eighth century and show figures and patterns of Byzantine origin. They were very coarse at first but gradually improved up to the twelfth century though still showing the old Byzantine models. In the fourteenth century they became freer, truer, more realistic, more beautiful. The Prayer Books, Missals, Books of Hours from the fourteenth to the sixteenth century are many and finally show a technical skill in perfect accord with the panel and altar-piece painting that then sprang up. Representative examples of these books dating from about 1400 are the *Très Beau Livre d' Heures* in the Bibliothèque Royale, Brussels, and the *Très Riches Heures* of the Condé Museum, Chantilly. The *Grimani Breviary* is later work, done after 1500, and is much like the panel painting of the time in types and methods. That the panel painting of Flanders grew out of the miniature painting there can be little doubt. The panels first took the form of small altar-pieces with a centre panel and side wings — the triptych. They were painted with white of egg as a medium — distemper; though oil was also used. There is a long list of painters before the Van Eycks who used oils. The early altar-pieces were mechanical in their painting and were largely

decorative but they improved rapidly and before the Van Eycks arrived were done with considerable skill.

FIG. 104. — VAN EYCK. SINGING ANGELS. KAISER-FRIEDRICH MUSEUM, BERLIN.

FLEMISH SUBJECTS AND METHODS: As in all the countries of Europe, the early Flemish panel painting pictured Christian subjects primarily. The triptychs were for chapel or church altar-pieces, though side by side with them was an admirable portraiture, some knowledge of landscape, and some illustration of semi-historical or national subjects. In means and methods it was quite original. The Flemings seem to have begun by themselves, and pictured life in their own way. They were apparently not influenced at first by Italy. There were no antique influences, no excavated marbles to copy, nothing except the Byzantine traditions to follow and they were soon discarded. At first their art was exact and minute in detail, but not too well grasped in the mass. The compositions were huddled, the landscapes pure

but a trifle finical, the figures inclined to slimness, awkwardness, and angularity in the lines of form or drapery, and uncertainty in action. To offset this there was a positive realism in textures, perspective, color, tone, light, and atmosphere. The effect of the whole was odd and strained, but the effect of the part was to convince one that the early Flemish painters were excellent craftsmen in detail, skilled with the brush, and shrewd observers of nature in a purely picturesque way.

To the Flemish painters of the fifteenth century belongs, not the invention of oil-painting, for it was known before their time, but its acceptable application in picture-making. They applied oil with color to produce brilliancy and warmth of effect, to insure firmness and body in the work, and to carry out textural effects in stuffs, marbles, metals, and the like. So far as we know there never was much use of distemper or fresco-work upon the walls of buildings. The oil medium came into vogue when painting upon wood in altar-panels was taken up. It was sometime afterward before painting in oil upon canvas was adopted.

SCHOOL OF BRUGES: There are names of panel painters that occur at the beginning of the fifteenth century — contemporaries of Malouel, Bellechose, and Broederlam mentioned under early French painting — but their work need not detain us. Flemish art for us begins with **Hubert van Eyck** (1370?–1426) and his younger brother **Jan van Eyck** (1390?–1441). The elder brother is supposed to have been the better painter, because the most celebrated work of the brothers — the St. Bavon altar-piece, parts of which are in Ghent, Brussels, and Berlin — bears the inscription that Hubert began it and Jan finished it. — Hubert was no doubt an excellent painter, but his attributed pictures are few and there is much discussion whether he or Jan painted them. Even in the St. Bavon altar-piece there is confusion, for the broader, freer handled portions of it are given to Hubert who was earlier by twenty

years than his brother and might be supposed less free with the brush. For historical purposes Flemish art was begun, and almost completed, by Jan van Eyck. He had all the attributes of the early men, and was one of the most perfect of Flemish painters. He painted real forms and real life, gave them a setting in true perspective and light, and put in background landscapes with a truthful if minute regard for the facts. His figures in action had occasionally some awkwardness, but usually they stood well, had repose, dignity, great seriousness

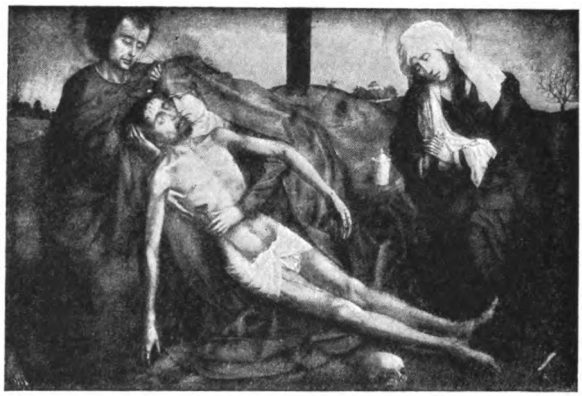

FIG. 105. — VAN DER WEYDEN. PIETÀ. BRUSSELS MUSEUM.

and sincerity of mood. His modelling of faces, his rendering of textures in cloth, metal, stone, and the like, his delicate yet firm *facture*, his brilliant color, his fine decorative patterns, were all rather remarkable for his time. None of this early Flemish art has the grandeur of Italian composition, but in realistic detail, in landscape, architecture, figure, and costume, in pathos, sincerity, and sentiment it is unsurpassed by any fifteenth-century art. Jan van Eyck painted many fine altar-pieces the best of them now extant being the wonderful Van der Paele Madonna at Bruges. And he practically

inaugurated a superb portraiture upon panel than which nothing could be more sincere, direct, or noble. The so-called Arnolfini portraits in the National Gallery, London, is an elaborate illustration but his single heads are quite as fine in their way.

Little is known of the personal history of either of the Van Eycks. They left an influence and had many followers, but whether these were direct pupils or not is an open question. **Peter Cristus** (1400?–1472) was perhaps a pupil of Jan, though more likely a follower of his methods in color and general technique. He had not the initial force of the Van Eycks though some pictures assigned to him in Berlin and Brussels (Pietà) are remarkable for their excellent simplicity of composition and their rich coloring. His work is not rightly apprehended because as yet not quite rightly attributed.

SCHOOL OF TOURNAI: Contemporary with the Van Eycks there came into existence a school of painting in Tournai supposed to have been founded by an obscure **Robert Campin** (fl. 1406–1450). He was first known as and called the Master of Mérode, then the Master of Flémalle, from works of his now in the Frankfort Staedel Institute, but formerly at the Abbey of Flémalle. He was a painter of shrewd observation for his time and considerable ability. His drawing is expressive, his color harmonious, his surfaces attractive. Moreover to truth he added sincerity and feeling. Akin in art to Campin, and probably his pupil, was **Jacques Daret** (fl. 1427–1468) but he was not Campin's equal. The Berlin pictures ascribed to him are more prosaic in sentiment and commonplace in workmanship. Another painter who worked as Campin's assistant for a time, **Roger van der Weyden** (1399–1464), sometimes called Roger de la Pasture, went far beyond his master. He settled in Brussels, traveled to Rome, and was one of the learned painters of the time. He had not Jan van Eyck's skill, nor

his detail, nor his color. He was more of a linear draftsman than a colorist, and was angular in figures and in drapery; but he had great intensity, tragic power, wonderful pathos. His angularity and emotional exaggeration should not blind one to his technical skill. His pictures are much confused as regards their attributions but such genuine examples as the

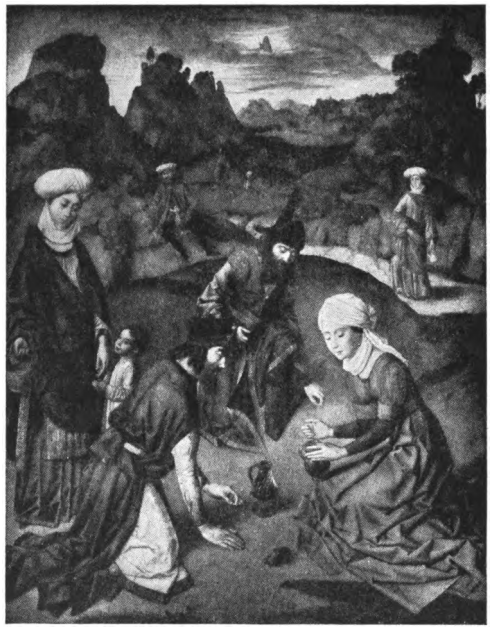

FIG. 106. — BOUTS. GATHERING MANNA. MUNICH GALLERY.

Descent in the Escorial, the Pietà at Brussels, and the newly acquired triptych in the Louvre, all point to a very profound and learned early master. His decorative sense as shown in his patterns, brocades, and colors, with his delightful background landscapes, should be closely examined. The Tournai school seems to have come to an end with Roger.

Painters moved about freely in the Netherlands at this time and their birthplace is slight indication of their place in art. For instance, **Thierry Bouts** (1410?–1475) was born in Haarlem at the north but he moved to Louvain and worked there in the Flemish style. In fact his style suggests the influence of Van der Weyden though he went beyond all the Flemish painters in the details of his costume, the beauty of his still-life, and the rich depth of his textures and surfaces. His figures are quite as angular as Van der Weyden's, they are awkward and often do not walk or stand well; but they have wonderful dignity and sincerity and in richness of coloring their costumes are almost jewel-like. This is well shown in the scattered fragments of the Louvain altar-piece than which nothing finer was ever painted in the early Flemish school. The wings of this altar-piece also reveal wonderful insight into landscape, sunlight effects, sea scenes. Elsewhere he shows a knowledge of moonlight effects. The Emperor Otho pictures at Brussels are marvels of characterization and dignified portraiture. Bouts was a learned man and a superb technician. He left a son, **Albert Bouts,** who followed his father's methods and copied many of his pictures.

Out of Zeeland at the north came another painter who adopted Flemish methods — **Hugo van der Goes** (1440?–1482). He had a strong northern individuality that shows in his rather coarse types, hard modelling, and severe line, but his rigid characterization was much modified by fine feeling and very sincere sentiment. This shows in his great masterpiece in the Uffizi, the Portinari altar-piece. It had much influence upon the Florentine painters of the day and many realistic features of it were copied by painters like Ghirlandajo. There are numerous Madonna heads and some portraits now assigned to Van der Goes but they are slight works and not too authentic. **Hans Memling** (1430?–1494) probably came from the Rhineland, near Mayence, though in art he is a true Fleming, follow-

ing the Van Eyck-Van der Weyden tradition. He is a contrast to Van der Goes in that he is less rugged, and more graceful. He has fine sentiment and much sweetness of mood

FIG. 107. — MEMLING. BARBARA DE VLAENDERBERGHE. BRUSSELS MUSEUM.

with attractive pathetic types. There is no dramatic quality about him. His figures are quiet, restful, calmly dignified. His arabesques and decorative patterns, with his landscape backgrounds are excellent and occasionally he sounds a fine

note of color. Some superb small portraits are assigned to him, and others of the same style are given to Van der Weyden. Memling's notable works are in the Hospital of St. John at Bruges.

Gerard David (1460?–1523) was probably a pupil of Memling. His pictures have only recently been restored to him, they having been attributed to others for many years. The best examples are in the Bruges Museum and the National Gallery, London. His pictures are like those of Memling in their repose, reserve, and dignity. Perhaps they have less mental and technical stamina than the works of the early men, though this is not very marked. They are usually fine in color and texture, with good drawing. The background landscapes are remarkable in their observation of natural effects. These have been attributed by some to Patinir but Patinir was probably a pupil of David and took his idea of landscape from David. **Adriaen Isenbrant** (fl. 1509–1551) came from Haarlem, but historically he is only a name on a register. We have no positive knowledge of any work by him but he was said to be a pupil of David and pictures not good enough for David are now assigned to Isenbrant. Certain pictures attributed to him have a David-Patinir look and were undoubtedly painted by some one painter whom it is now agreed to call Isenbrant. That is all known about him. **Jean Prêvost** (1462–1529) and **Ambrosius Benson** (fl. 1519–1547) are other little known painters of the time. Certain works signed A. B. are given to Benson with some strain upon probability. They are fairly good in workmanship. **Gerard van der Meire,** again, is little more than a name in art history.

ANTWERP SCHOOL: There had been painters at Antwerp in the early days and later David, Benson, and others were there but the school really began with **Quentin Metsys** (1466–1530). Metsys was a resourceful man, producing a varied art, and yet always remaining a Flemish primitive while sug-

gesting and pointing the way to a more cosmopolitan art. He followed the old Flemish methods but added many improvements. His work was detailed and yet executed with a broader

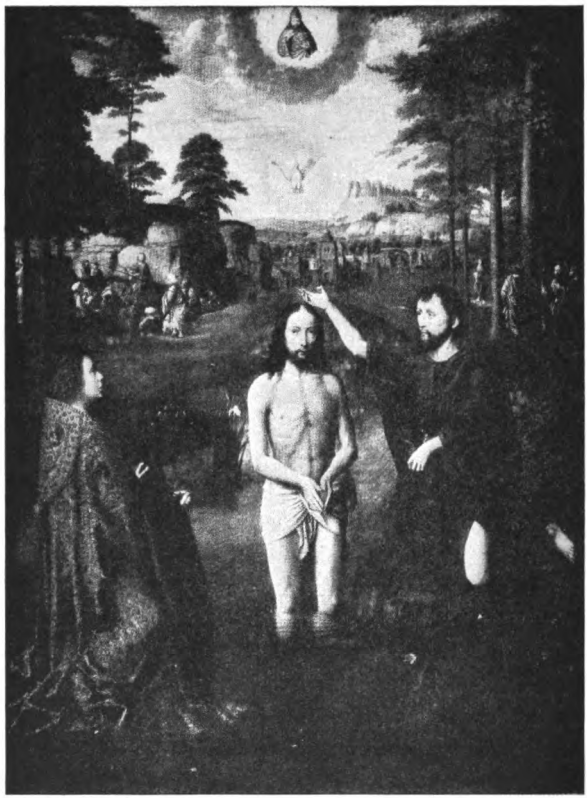

FIG. 108. — DAVID. BAPTISM OF CHRIST. BRUGES MUSEUM.

brush than formerly and with greater variety in drawing, modelling, coloring, and facial expression. He increased figures to almost life-size, enlarged and elaborated the composi-

tion, and practically produced monumental altar-pieces in such works as the Entombment at Antwerp. In form, color, and landscape backgrounds he was quite wonderful and to these he added strong characterization and tragic power. His portraits are not too well authenticated and many miser pictures attributed to him were painted by **Marinus van Roymerswael** (fl. 1509–1521).

Juste van Cleve (fl. 1511–1540) is supposed to be identical with the painter formerly known as the Master of the Death of the Virgin. He was a fairly good painter following Metsys but without the originality of Metsys. **Patinir** (1480?–1524) was a landscape painter and a pupil of Gerard David. His landscapes are excellent in perspective, air, and light though often dark in illumination and sombre with deep blues and greens. He used figures with his landscape and his work is confused with that of David, Isenbrandt, and Bles. **Herri Met de Bles** (fl. 1550) has at present many contradictory pictures assigned to him both in figures and in landscapes. Some writers confound him with Patinir and say he was wholly a landscapist; others attribute to him figure pieces, rich in color, costume, and detail, that seem to have been produced under the influence of Metsys. The former are seen in the Vienna Museum; the latter at the Brussels and Antwerp Museums.

From Metsys and Roymerswael there seems to have developed a number of strong painters with Flemish characteristics who followed the Flemish tradition of exact truth but abandoned minuteness for the broader treatment indicated by Metsys. They also changed the scale, gave larger figures, used peasant types even in sacred scenes, and portrayed more realistically the Flemish life of the time. **Jan Saunders van Hemessen** (fl. 1536–1555) was of this class and yet his types were less virile than those of Aertsen. His figures were large but with smooth contours and rather pretty faces that weak-

ened his work. He is thought to be identical with the painter known as the Monogrammist of Brunswick. **Pieter Aertsen** (1507?–1575) painted subjects similar to Hemessen's but he was much more powerful — in fact one of the strongest painters in Flemish art. Most of his pictures are *genre* or still-life, despite his occasional religious subject. He treated everything in a still-life way. His work is realistic and representative, large in drawing and modelling, and superbly broad and sure in handling. The pictures of cooks and kitchens in the Brussels Museum might have inspired Vollon or Manet so excellent are they in pure painter's painting. His best pupil was **Beuckelaer** (1530?–1573), who painted the same kind of subjects as his master. Whatever the name he gave his pictures they received still-life treatment. His vegetable stalls and kitchen interiors show his painting to the best advantage. Both he and Aertsen used bright and rather harsh colors with broad but coarse brushes. Their skill and their power has never been rightly appreciated.

The realistic tendency of Flemish art so pronounced in Aertsen and Beuckelaer, with the disposition to picture peasant types, was indicated early in the work of **Jerome Bosch** (1460–1516), a fanciful soul who conjured up fantastic scenes of both good and evil and bodied them forth in a realistic way. He delighted in devils, chimeras, goblins, strange lights, weird landscapes, crowded compositions, in gay color, flat modelling, fat painting. His fancy is too uncanny, too grotesque to follow, but his brush is that of a true painter and his color is often inspired. **Pieter Brueghel** or **Breughel** (1525–1569), called Peasant Brueghel, took up the painting of the Flemish peasant in country, village, and tavern with a new and pronounced realism of a most distinguished character. Here again is a painter, as yet appreciated by only a small group of artists and writers. His Seasons pictures at the Vienna Gallery are as modern in their painting as though

done yesterday. They are wonderful revelations of light, air, value, color. The painting is flat, the handling direct and simple, the pigments not loaded but thinly spread. These

FIG. 109. — METSYS. MADONNA.
KAISER-FRIEDRICH MUSEUM, BERLIN.

landscapes with figures are not more wonderful than his peasant figures shown in tavern carouses. The pigments here are laid on thicker, the color is vivid, the drawing is in large color patches, the modelling is given by reliefs or gradations of color. Add to this technical equipment the painter's strong

characterization of the peasant types and we have as truthful and as virile art as ever came out of Flanders. His son **Pieter Brueghel the Younger** (1564–1639), sometimes called "Hell" Brueghel, from his pictures of the Inferno, followed his father's style and copied many of his pictures. **Pieter Balten** (fl. 1540–1600) was another Brueghel pupil of some note.

These last mentioned painters of realistic life came late in the century and held fast to Flemish types and ideals. Before their time, and contemporary with them, many of the Flemish painters had taken up with Italian ideals as we shall see in the next chapter.

EXTANT WORKS: The Flemish Primitives are still to be seen best in Belgian galleries and churches — at Brussels, Antwerp, Bruges, Ghent, Louvain and elsewhere. There are also many examples of them in the galleries of Berlin, Dresden, Vienna, Paris, London. In the United States the best representation is in the Metropolitan Museum. There are also a few examples in the N.Y. Historical Society Rooms, and the Boston Museum.

CHAPTER XVIII

LATE FLEMISH AND BELGIAN PAINTING

SEVENTEENTH TO THE TWENTIETH CENTURY

BOOKS RECOMMENDED: As before the General Bibliography and books at head of Chapter XVII, also: Bode, *Masters of Dutch and Flemish Painting;* Buschmann, *Jacques Jordaens;* Cust, *Van Dyck;* Dillon, *Rubens;* Fierens-Gevaert, *Jordaens; Van Dyck;* Fromentin, *Old Masters of Belgium and Holland;* Geffroy, *Rubens;* Gerrits, *Rubens, zyn Tyd,* etc.; Guiffrey, *Van Dyck;* Hasselt, *Histoire de Rubens;* Mantz, *Adrien Brouwer;* Michel, *Rubens;* Muther, *Die Belgische Malerei;* Peyre, *Teniers;* Rooses, *Rubens; Chefs d'œuvres d'Antoine Van Dyck;* Schmidt-Degener, *Adrien Brouwer;* Stevenson, *Rubens;* Van den Branden, *Geschiedenis der Antwerpsche Schilderschool;* Van Mander, *Le Livre des Peintres.*

FLEMISH PAINTING IN THE SIXTEENTH CENTURY: In this century Flemish painting became rather widely diffused. The local schools at Bruges, Tournai, and elsewhere gave place to the schools in the large cities like Antwerp and Brussels, and the commercial relations between the Low Countries and Italy finally led to a change in the character of the native art. Many Flemish painters went to Italy for study, remained there for years, and when finally they returned to Flanders they brought with them Italian types, forms, and methods. There was an attempt at first at assimilation — taking what was elevated in Italian art and grafting it upon the Flemish stalk — but there resulted a hybrid art that was neither one thing nor the other though skilfully composed and cunningly put together.

ITALIANIZED FLEMINGS: Suggestion of Italian study was given in the work of some of the late Flemish Primitives but the painter who first gave positive demonstration of it was **Justus of Ghent** (fl. c. 1468). He was in Italy for so many years and became so completely Italian in art that the Fleming in him is seen only in an awkwardness of form, an angularity of type, and a minuteness of finish. His extant works are scarce and are confused, in the bargain, with the works of Melozzo da Forlì. **Jan Gossart** (1472?–1541) called Mabuse, from his native place of Maubeuge, marks the transition style better than Justus of Ghent because less extreme in his Italian following. He brought back from Italy classic composition, architecture, nude figures, but these he gave with a Flemish, brush in drawing, color, surface. And with realistic detail. His technique was a little out of keeping with the historical canvas of the Italians. The incongruity shows in the large Adoration of Kings in the National Gallery, London. The size of the composition renders the handling petty and insufficient. Still, Gossart was a clever painter though he lacked originality and at times approaches the affected, even the decadent. **Bernard van Orley** (1493–1542) was of a similar cast of mind to Gossart. He went to Italy from Brussels on two different occasions, may have met Raphael, and was undoubtedly influenced by the work of both Raphael and Michelangelo. He borrowed Italian composition, architecture, types, and yet always retained a peculiar Flemish tang in his work. His nude figures are well drawn, academically posed, gracefully arranged, though at times crowded and exaggerated in movement. **Cornelis van Coninxloo** (1529–1558) was over-elaborate in architectural ornament, as appears from the few pictures by him now in existence, but Flemish enough in his types.

ITALIAN IMITATORS: After these painters came a group of Italianized Flemings who were little more than imitators

of Italian art — imitators of the decadent Italian at that. They followed not nature but the established conventions of the Bolognese Eclectics and Roman Mannerists. Naturally they lost Flemish originality to a poor imitation of Raphael and Michelangelo. **Michael van Coxcyen** or **Coxie** (1499–1592) lived long, became famous, and was an excellent craftsman; but he lacked originality and even individuality. **Lambert Lombard** (1505–1566), of whose work we know little, and **Pieter Pourbus** (1510–1584) followed in the same vein of subserviency to Italy — the latter a painter of excellent portraits. **Jan Metsys** (1509–1575), son of Quentin Metsys, probably followed his father at first, but later painted large half-length nudes, pretty in type, line, and sentiment, pallid in flesh, and smooth in surface. **Frans Floris** (1516?–1570) was a man of talent who became famous largely through his pictorial reminiscences of Michelangelo — a cold, academic painter who, however, did good portraits. **Martin de Vos** (1531–1613), influenced by Floris, showed facility and ability in religious themes but his work was prosaic and uninspired. His portraits are careful work but too exact and too glassy in surface. **Otto Vaenius or Van Veen** (1558–1629) was a learned painter of large full

FIG. 110. —ANTONIO MORO. MARGARET OF PARMA. KAISER-FRIEDRICH MUSEUM, BERLIN.

types with much color and imposing composition but, again, a painter of no great initial force. He was the last master of Rubens and influenced his pupil in largeness of form, in florid color, and in fluid handling. **Ambrosius Francken** (1544–1618), **Lucas de Heere** (1534–1584), **Denis Calvaert** (1540–1619), **Spranger** (1546–1627), were other followers of Italy who lost their artistic souls to strange gods but were, nevertheless, skilled painters.

PORTRAIT AND LANDSCAPE PAINTERS: The converted Romanists in Flanders were usually good portrait painters and so, too, were a group of men who clung to Flemish ideals and were not conspicuously influenced by Italy. Among these latter were **Willem Key** (1515–1568), **Adriaen Key** (1558–1589), **Juste van Cleve the Fool** (1518–?), **Neuchatel** (1527?–1590?). But the best of them all was **Antonio Moro** (1519–1576). He travelled about Europe a good deal, was in Rome, Madrid, London, painting nobility everywhere and everywhere leaving an impress and an influence. He was the most accomplished and satisfactory portrait painter of his time, near of kin artistically to Holbein though opening the way for Rubens and Van Dyck. His portraits are exact, truthful, realistic, full of character, and yet well placed on the canvas and often decoratively beautiful in their detail. **Frans Pourbus II** (1569–1622) also painted aristocratic sitters with good results but he had not Moro's dignity nor virility.

With portrait painters mirroring the fashions of courts and figure painters imitating Italy there were still a few painters left on Flemish soil who did native themes in a native way. Besides the home-staying portrait painters there were some notable landscapists and *genre* painters. Mention has been made of the Elder Brueghel and his son, of Aertsen, and of Beuckelaer. The Elder Brueghel's follower, **Lucas van Valckenbergh** (1540?–1625?), in a series of landscapes now in the Vienna Museum shows a decorative sense though he is not

strong technically. **Josse de Mompers** (1564–1635) with his mountain scenes, forced in their contrasts of dark foreground and light distance, perhaps set the example for succeeding Rembrandtesque landscapes. **Paul Bril** (1556–1626),

FIG. 111. — RUBENS. RESURRECTION OF LAZARUS.
KAISER-FRIEDRICH MUSEUM, BERLIN.

small and minute in style at first, and later large and decorative, instead of being influenced by Italy taught the Italians his own view of landscape. His work was a little dry and formal but graceful in composition.

SEVENTEENTH-CENTURY PAINTING: This was the great century of Flemish painting, though the painting was not

entirely Flemish in form or thought. The influence of Italy had done away with the early simplicity, sincerity, and religious pathos of the Van Eycks. During the sixteenth century almost everything had run to imitation of Renaissance methods. Then came a new master-genius, **Rubens** (1577–1640), who formed a new art founded upon Italy, yet distinctly northern in character. Rubens chose all subjects for his brush, but the religious theme probably occupied him more than any other because most in demand among the Flemish churches. To this theme in altar-piece or ceiling decoration, he added little of Gothic sentiment, but everything of Renaissance splendor. His art was more material than spiritual, more brilliant and startling in sensuous qualities, such as line and color, than charming by facial expression or tender feeling. Yet he was not without feeling, mental vigor, dramatic force. He delighted in the fierce, the powerful, even the tragic, putting them forth with no great passion but with a blaze of brilliant color and swift sure handling. Decoratively he was something of the Paolo Veronese cast of mind. He conceived things largely, and painted them proportionately — large Titanic types, broad schemes and masses of color, great sweeping lines of beauty. One value of this largeness was its ability to hold at a distance upon wall or altar. Hence, when seen to-day, close at hand, in museums, people are apt to think Rubens's art coarse and gross.

There is no prettiness about his type. It is not effeminate or sentimental, but rather robust, full of life and animal spirits, full of blood, bone, and muscle — of majestic dignity, grace, and power, and glowing with color. In imagination, in conception of art purely as art and not as a mere vehicle to convey religious or mythological ideas, in mental grasp of the pictorial world, Rubens stands with Titian and Velasquez in the very front rank of painters. As a technician, he was unexcelled. A master of composition, modelling, and drawing, a master of

light, and a color-harmonist of the rarest ability, he, in addition, possessed the most certain, adroit, and facile hand that ever handled a paint-brush. Nothing could be more sure than the touch of Rubens, nothing more easy and masterful. He

FIG. 112. — RUBENS. JACQUELINE DE CORDES. BRUSSELS MUSEUM.

was trained in both mind and eye, a genius by birth and by education, a painter who saw keenly, and was able to realize what he saw with certainty.

Well-born, ennobled by royalty, successful in both court and studio, Rubens lived brilliantly and his life was a series of triumphs. He painted enormous canvases, and the number of pictures, altar-pieces, mythological decorations, landscapes,

portraits scattered throughout the galleries of Europe, and attributed to him, is simply amazing. He was helped in many of his canvases by his pupils and assistants. In sending out work from his shop he frequently wrote "done by my best pupil" or "touched by my own hand." All of this shop work, and many copies and pictures entirely by pupils and followers, are now put down arbitrarily as by Rubens. The result is very contradictory groups of pictures called Rubens's, in almost every European gallery. Still, in spite of false attributions, Rubens remains the greatest painter of the North, a full-rounded, complete genius, comparable to Titian in his universality. His many pupils, though echoing his methods, never rose to his height in mental or artistic grasp.

Van Dyck (1599–1641) was his principal pupil. He followed Rubens closely at first, though in a slighter manner technically, and with a hotter flesh coloring. Many of his first-style pictures have been confused with Rubens's work and are now passing under Rubens's name. After visiting Italy he took up with the style of the Venetians. Later, in England, and with prosperity, he became careless and less certain, he sent forth much pupils' work as his own, and had many of his works copied by assistants. His rank is given him not for his figure-pieces. They were not always successful, lacking as they did in imagination and originality and done with too much smoothness and prettiness of type and surface. His best work was his portraiture, for which he became famous. He painted nobility in every country of Europe in which he visited and was a portrait-painter of power, but not to be placed in the same rank with Titian, Rubens, Rembrandt, and Velasquez. His characters are gracefully posed, dignified, aristocratic. There is a noble distinction about them, and yet even this has the feeling of being somewhat affected. The serene complacency of his lords and ladies finally became almost a mannerism with him, though never a disagreeable

one. He died early, a painter of mark, but not the greatest portrait-painter of the world, as is sometimes said of him. Many pupils, followers, and assistants painted in his style and have left portraits that now pass current as Van Dycks with no great credit to the master.

FIG. 113. — VAN DYCK. PORTRAIT. BRERA, MILAN.

PUPILS OF RUBENS: There were a large number of Rubens's pupils who learned from their master a certain brush facility, but were not sufficiently original to make deep impressions. **Abraham Diepenbeeke** (1596–1675), **Cornelis Schut** (1597–1655), **Erasmus Quellen** (1607–1678), **Frans Wouters** (1612–1659), were either assistants or followers of Rubens. **Gerard Seghers** or **Zegers** (1591–1651) was a pupil and prac-

tically a Rubens imitator. He painted smooth surfaces and velvety colors, but his work is pretty and porcelain-like. **Theodore van Thulden** (1606–1676) was another Rubens follower some of whose pictures are now doing service as Rubenses in European galleries. **Gaspar de Crayer** (1585–1669) though influenced by the great master had courage of his own but not too much strength. He was a good craftsman, a facile brushman, yet scarcely rose above mediocrity. **Cornelis de Vos** (1585–1651) had more force than Crayer, and more independence, but he was not a great original. His portraits are his best endeavor. **Cossiers** (1600–1671) and **Rombouts** (1597–1637) were popular painters of the time with no real genius in art.

When Rubens died the best painter left was **Jordaens** (1593–1678). He was a pupil of Van Noort and beholden to Rubens, but an original painter of individuality and force. He took his subjects from actual life, with large Flemish types of the peasant class, painting them glowing in health, full-blooded, bursting with life and spirit. There is coarseness and even brutality about his art but also positive strength. He is a draftsman, modeller, colorist, of no mean ability, and yet with a strong decorative sense as witness the Fecundity in the Wallace Collection and, again, in the Brussels Museum.

COLLABORATORS WITH RUBENS: A number of painters of the time collaborated with Rubens or at least furnished certain accessory objects to Rubens's figures. **Lucas van Uden** (1595–1672?) is supposed to have painted many of the background landscapes in Rubens's pictures, and it is almost certain that he painted a number of landscapes with diminutive figures now assigned to Rubens. **Jan Wildens** (1586–1653) also added landscape, still-life, and animals to the Rubens pictures. **Jan Brueghel the Elder** (1568–1625), known as Velvet Brueghel, is supposed to have painted flowers and other landscape features for Rubens's figures, but he was better

known as an independent painter of small landscapes with gaily colored peasant figures in picturesque groupings. **Jan Brueghel the Younger** (1601–1678) followed in his father's manner as did also **Savery** (1576–1639) and **Sebastien Vrankx** (1573–1647). **Frans Snyders** (1579–1657) was celebrated as a painter of animals, and he too worked with Rubens, adding animals and still-life to his pictures; but he was better known

FIG. 114. — CORNELIS DE VOS. THE PAINTER'S DAUGHTERS. KAISER-FRIEDRICH MUSEUM, BERLIN.

as an independent painter of considerable ability though harsh in drawing and dry in handling. **Jan Fyt** (1611–1661) was also a pupil of Snyders, painting animal life with skill if not with great spirit. **Jan Siberechts** (1627–1703) came later and gained reputation as a painter of landscape with certain striking realistic effects as, for instance, in water reflections. His work is coarse but has some strength.

PORTRAIT AND GENRE PAINTERS: Justus Susterman (1597–1681) was a portrait painter who had a vogue with the

Dukes of Tuscany and painted for them many portraits with a Van Dyck nobility of air and a Rubens smoothness of brush. There were many painters of the time with a similar mental and technical make-up. **Gonzales Coques** (1618–1684) was in a different vein and pictured small figures in interiors but with a refinement and distinction in characterization that remind one of Van Dyck. He did some excellent small portraits.

Living at the same time with these men was another group of painters who were emphatically of the soil, believing in themselves and their own country and picturing scenes from commonplace life in a manner quite their own. These were the "Little Masters," the *genre* painters, of whom there was an even stronger representation appearing contemporaneously in Holland. In Belgium there were not so many nor such talented men, but some of them were very interesting in their work as in their subjects. **Teniers the Younger** (1610–1690) was among the first of them to picture in a *genre* spirit, peasant, burgher, alewife, and nobleman with Flemish interiors and landscapes. Nothing escaped him as a subject, and yet his best work was shown in the handling of low life in taverns. There is coarse wit in his work, but it is atoned for by good color and facile handling. He was influenced by Rubens, though decidedly different from him in many respects. **Brouwer** (1606–1638) has often been catalogued with the Dutch school, but he really belongs with Teniers, in Flanders. He died early, but left a number of pictures remarkable for their fat quality and their beautiful color. He was not a man of Italian imagination, but a painter of low life, with coarse humor and not too much good taste, yet a superb technician and vastly beyond many of his little Dutch contemporaries at the North. The spirit, the life, the breadth and beam of Brouwer in his small sketchy work are astonishing. Teniers and Brouwer led a school and had many followers. **David**

Ryckaert (1612–1661), a pupil of Teniers, was one of the best of them. At this time there were also many painters of landscape, marine, battles, still-life — in fact Belgium was alive with painters — but none of them was sufficiently great to call for individual mention. Most of them were followers of either Holland or Italy, and the gist of their work will be spoken of hereafter under Dutch painting.

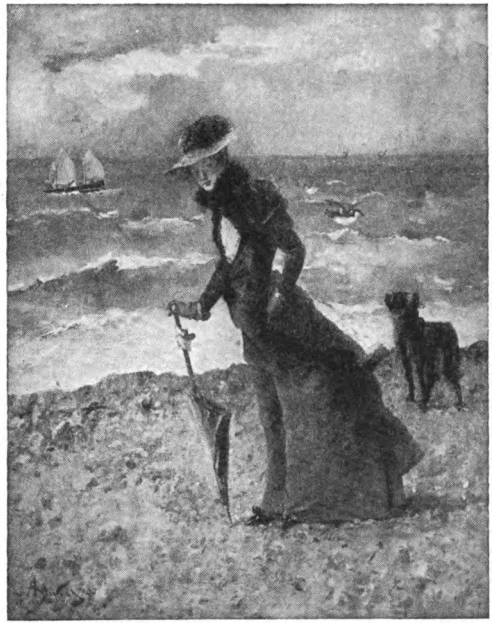

FIG. 115.—STEVENS. ON THE SHORE.

EIGHTEENTH-CENTURY PAINTING: Decline had set in before the seventeenth century ended. Belgium was torn by wars, her commerce flagged, her art-spirit seemed burned out. A long line of petty painters followed whose works call for silence. One man seemed to stand out for the nobler style of

Rubens, **Verhagen** (1728–1811), a figure and portrait-painter of talent.

NINETEENTH AND TWENTIETH-CENTURY PAINTING: During this period Belgium has been so closely related to France that the influence of the larger country has been quite apparent upon the art of the smaller. In 1816 David, the leader of the French classic school, sent into exile by the Restoration, settled at Brussels, and immediately drew around him many pupils. His influence was felt at once, and **François Navez** (1787–1869) was the chief one among his pupils to establish the revived classic art in Belgium. In 1830, with Belgian independence and almost concurrently with the romantic movement in France, there began a romantic movement in Belgium with **Wappers** (1803–1874). His art was influenced somewhat by Rubens; but, like the Paris romanticists, he chose the dramatic subject of the times and treated it more for color than for line. He drew a number of followers to himself, but the movement was not more lasting than in France.

Wiertz (1806–1865), whose collection of works is to be seen in Brussels, was a partial exposition of romanticism mixed with a what-not of Rubens and some eccentricity entirely his own. Later on came a comparatively new man, **Louis Gallait** (1810–1887), who held in Brussels substantially the same position that Delaroche did in Paris. His art was eclectic and never strong, though he had many pupils at Brussels, and started there a rivalry to Wappers at Antwerp. **Leys** (1815–1869) holds a rather unique position in Belgian art by reason of his various styles in which he harks back to earlier men. He at first followed Rembrandt, Pieter de Hooch, and other early painters. Then, after a study of the old German painters like Cranach, he developed an archaic style, producing a Gothic quaintness of line and composition, mingled with old Flemish coloring. The result was something popular, but not original or far-reaching, though technically well done. Leys had

many pupils and followers, among them **Alma-Tadema** (1836–1912) who lived most of his life in London and belonged to no school in particular. He was a technician of ability, mannered in composition and subject, and somewhat perfunctory in execution. His work is very popular with those who enjoy minute detail and smooth texture-painting.

In 1851 the influence of the French realism of Courbet began to be felt at Brussels, and since then Belgian art has followed closely the various art movements at Paris. Men like **Alfred Stevens** (1828–1906), a pupil of Navez, are really more French than Belgian. Stevens was one of the best of the moderns, a painter of charm in fashionable or high-life *genre*, and a colorist of the first rank in modern art. Among the middle nineteenth-century painters only a few call for mention — **Willems** (1823–1905), a weak painter of fashionable *genre;* **Verboeckhoven** (1799–1881), a vastly over-estimated animal painter; **Clays** (1819–1900), an excellent marine painter; **Boulenger,** a landscapist; **Wauters,** a history- and portrait-painter; **Jan van Beers,** a painter of *chic* portraits and Parisian types. The men of the present are so individual and so lawless in their individualities that it is impossible to follow them or summarize them. They are still producing and may now only be mentioned by name. The prominent ones are **Emil Claus,** a cattle and landscape painter, **Leon Frederic,** a painter of humble life, **Georges Buysse, Fernand Khnopff, J. Leempoels.**

EXTANT WORKS: Rubens and Van Dyck are well shown in the Belgian churches and museums but are also to be seen in all the European galleries. Many of the pictures put down to Rubens are merely shop works or what are called studio pieces. This is peculiarly true of the many Rubenses at Madrid. Van Dyck has much work by pupils and scholars listed under his name. The Rubens pupils and followers are fairly well seen in examples of their works at the Brussels and Antwerp museums. The modern men are represented in the large modern gallery of the Antwerp Museum.

CHAPTER XIX

DUTCH PAINTING

BOOKS RECOMMENDED: As before Bode, Fromentin, Muther, *et al.*: Berchenhoff, *Johannes Bosboom;* Blanc, *Œuvre de Rembrandt;* Bode, *Adriaan van Ostade; Franz Hals und seine Schule; Studien zur Geschichte der Holländischen Malerei;* Brown, *Rembrandt;* Burger (Th. Thoré), *Les Musées de la Hollande;* Fontainas, *Frans Hals;* Friedländer, *Meisterwerke der niederländischen Malerei;* Godoy, *Jacob Maris, sa vie et ses œuvres;* Hale, *Vermeer of Delft;* Havard, *The Dutch School of Painting;* Hellena, *Gerard Terborch;* Hofstede de Groot, *Jan Vermeer van Delft en Carel Fabritius;* Houbraken, *Vie des Peintres Hollandais;* Immerzeel, *De Leven en Werken der Hollandsche en Vlaamsche Kunst Schilders;* Michel, *Paul Potter; Rembrandt; Gerard Terburg et sa Famille;* Moes, *Frans Hals;* Netscher et Zilcken, *Josef Israels, l'homme et l'artiste;* Riat, *Rysdaël;* Rooses, *Dutch Painters of the Nineteenth Century;* Valentiner, *The Art of the Low Countries;* Van den Willigen, *Les Artistes de Haarlem,* Van Dyke, *Old Dutch and Flemish Masters;* Van Mander, *Le Livre des Peintres; Leven der Nederlandsche en Hoogduitsche Schilders;* Van Zype, *Vermeer of Delft;* Verhaeren, *Rembrandt;* Vosmaer, *Rembrandt, sa Vie et ses Œuvres;* Westrheene, *Jan Steen, Étude sur l'Art en Hollande.*

THE DUTCH PEOPLE AND THEIR ART: Though Holland produced a somewhat different quality of art from Flanders, yet in many respects the people at the north were not very different from those at the south of the Netherlands. They were perhaps less versatile, less volatile, less like the French and more like the Germans. Fond of homely joys and the quiet peace of town and domestic life, the Dutch were matter-of-fact in all things, sturdy, honest, coarse at times,

sufficient unto themselves, and caring little for what other people did. Just so with their painters. They were realistic at times to grotesqueness. Little troubled with fine poetic frenzies they painted their own lives in street, town-hall, tavern, kitchen, and meadow, conscious that it was good because true to themselves.

At first Holland appears merged with Flanders. Both countries belonged to the Duchy of Burgundy, then passed to the Habsburgs and came under Maximilian and Charles V. The provinces at the north were not then seriously regarded as important either politically or intellectually, and perhaps, from isolation a sturdy Dutch character developed very early. This was, more or less, influenced and trained, as regards art in particular, by Flanders at the South and the Rhine provinces on the East. The Van Eycks led the way but there was also leading from the School of Cologne. The early Dutch painters accepted both and yet always retained something of their native Dutch point of view. Later on when the Flemish painters fell to copying Italy some of the Dutch followed them, but with no great enthusiasm. Suddenly, at the beginning of the seventeenth century, when Holland had gained political independence, Dutch art struck off by itself, became original, became famous. It pictured native life with verve, skill, keenness of insight, and fine pictorial view. Limited it was; it never soared like Italian art, never became universal or world-embracing. It was distinct, individual, national, a portrait of the land and the people, something that spoke for Holland, but of little beyond it.

In subject there were few historical canvases such as the Italians and French produced. The nearest approach to them were the paintings of shooting companies, or groups of burghers and syndics, and these were merely elaborations and enlargements of the portrait which the Dutch loved best of all. As a whole their subjects were single figures or small groups in

interiors, quiet scenes, family conferences, smokers, card-players, drinkers, landscapes, cattle, still-life, architectural pieces. When they undertook the large canvas with many figures, they were often unsatisfactory. Even Rembrandt was so.

FIG. 116. — OUWATER. RESURRECTION OF LAZARUS.
KAISER-FRIEDRICH MUSEUM, BERLIN.

The chief medium was oil, used upon panel or canvas. Fresco was probably used in the early days, but the climate was too damp for it and it was abandoned. It was perhaps the dampness of the northern climate that led to the adaptation of the oil medium, something the Van Eycks are credited with inaugurating, though they had merely perfected its use.

THE EARLY PAINTING: The early work which remains to us today is closely allied in method and style to Flemish painting under the Van Eycks or to the painting then existent in the School of Cologne. There is even now some difficulty in placing certain pictures in the School of Cologne or Bruges or Haarlem, so interwoven and confused are the early influences swaying primitive Netherland art. This is apparent in Thierry Bouts of Haarlem who has been spoken of under Flemish painting because though he reflects the Rhine painters in color and texture, and is Dutch in individuality, yet he is dominantly Flemish in method. The Van Eycks are supposed to have influenced **Ouwater** (fl. 1450–1480), one of the earliest and best of the Dutch painters. The Resurrection of Lazarus in the Berlin Gallery ascribed to him is a superb work — the only one that seems certainly his. The drawing is sharp after the manner of the Van Eycks, the draperies a little liney, the patterns and brocades splendid, the color clear and pure, the architectural background excellent. Moreover, the sentiment of the picture is intense and its sincerity pronounced. Ouwater, from this picture alone, takes place as a master of the first rank among the early Dutchmen. He is supposed to have been at Haarlem and had an influence upon Bouts. He was also the master of another rare painter — **Geertgen tot Sint Jans** (1465?–1493?). There are several works ascribed to him, notably a Deposition and a companion panel at Vienna. Dutch originality is apparent here in types, costumes, color, landscape. The color is notable but the landscape is the most striking feature in its trees, light, and sky effect. The Resurrection of Lazarus at the Louvre by Geertgen shows much strength with beauty of color. The method is Flemish but the brush is broader than that of the Van Eycks. Here the influence of Ouwater seems very apparent. Both Ouwater and Geertgen are just now shadowy personalities in art history but there is no doubt whatever about the excellence and im-

portance of the work ascribed to them. It is comparable to that of the Van Eycks and Van der Weyden. We have no names or works by their contemporaries of any importance, save the **Master of the Virgo inter Virgines** about whom we know little. No doubt there were at this time many painters at Haarlem, Leyden, and elsewhere, but their work has been lost or now passes under other names.

FIG. 117. — LUCAS VAN LEYDEN. MADONNA. KAISER-FREIDRICH MUSEUM, BERLIN.

Engelbrechtsen (1468?–1533) though born at Leyden and said to have been a student of the Van Eycks' works seems to have something of the Rhine painters in his brilliant color as well as in his contorted figures. There is tragic power and wonderful depth of color in his pictures. He was the master of **Lucas van Leyden** (1494-1533), the friend of Albrecht Dürer, and a painter of much ability. He had several styles of painting and his work has, in consequence, been confused with that of others — Bosch for example. At times he is decidedly Flemish and then again half Germanic, but always he is a skilled Dutchman, painting freely and yet surely, with a peculiar quality of color, and a flakey handling of the brush. Some

of his works (the Madonna and Child at Berlin) suggest the influence of Dürer. **Cornelis van Oostsanen** (1477?–1533?) was a painter and engraver working at Amsterdam at the same time that Lucas van Leyden worked at Leyden. His personality is still shadowy in art-history though the work attributed to him is positive enough. The Calvary in the Amsterdam Gallery is one of his best works — full of sincerity, good color, and good workmanship. Some of his skill with some of his naive awkwardness in figures were passed on to his pupil, Jan Scorel. **Jan Mostaert** (1474–1556), supposed by some to be the **Master of Oultremont,** was a contemporary of Cornelis but a less important painter.

SIXTEENTH-CENTURY PAINTING: This century was marked in Dutch art because of the spread of Italian ideals and methods. As in Flanders the majority of painters made the Italian tour and fell in love with Italian form. A curious amalgam was the result of their eclecticism. Some painters came back to the Netherlands and produced work of astonishing force — work Dutch in spirit but Italian in form. **Scorel** (1495–1562) was one of the most prominent of these. After studying under Cornelis van Oostsanen he was attracted by the work of Mabuse at Utrecht, went to Italy, travelled through the East, acquired much knowledge of Italian art, and became a learned painter. His drawing and his color are both excellent and with them he shows a very strong Dutch individuality. There is a forceful angularity in his line that is most attractive. His work is much confused with that of pupils and followers of whom there were a number. The best of them was **Heemskerck** (1498–1574), a master of prodigious strength in drawing, type, and feeling — things which he had evidently imbibed from Michelangelo at Rome and heightened by his own Netherland sobriety of mood. Some of his work at Haarlem, Amsterdam, and the Hague can hardly be rated too highly in its fine figures, excellent draperies, splendid color, and austere

spirit. It has never received its just meed of praise. **Goltzius** (1558–1616) is not in the same class with Heemskerck, though he received a similar schooling in things Italian. He reproduced only the outer form of Italian art and was an unalloyed Mannerist whereas Scorel and Heemskerck never lost their Netherland individualities. **Cornelis van Haarlem** (1562–

FIG. 118. — HALS. LAUGHING CAVALIER. WALLACE COLLECTION, LONDON.

1638) helped on the Italian imitation in the Netherlands but produced little art of importance; and **Lastman** (1583–1633) is noticeable only because he was Italian trained and may have imparted some of that training to his great pupil, Rembrandt.

SEVENTEENTH CENTURY: Beginning with the first quarter of this century came the great art of the Dutch people, founded

on themselves and rooted in their native character. Italian methods were abandoned, and the Dutch began telling the story of their own lives in their own manner, with truth, vigor, and skill. There were so many painters in Holland during this period that it will be necessary to divide them into groups and mention only the prominent names.

PORTRAIT AND FIGURE PAINTERS: The real inaugurators of Dutch portraiture were Mierevelt, Hals, Ravesteyn, and De Keyser. **Mierevelt** (1567–1641) was one of the earliest, a prolific painter, fond of the aristocratic sitter, and indulging in a great deal of elegance in his accessories of dress and the like. He had a slight, smooth brush, much detail, and a profusion of color. A number of pupils followed in his style, the most notable of them being **Delff** (?–1601) and **Paulus Moreelse** (1571–1638). Quite the reverse of Mierevelt was **Franz Hals** (1584?–1666), one of the most remarkable painters of portraits with whom history acquaints us. In giving the sense of life and personal physical presence, he was unexcelled by any one. What he saw he could portray with the most telling reality. In drawing and modelling he was usually good; in coloring he was excellent, though in his late work sombre; in brushhandling he was one of the great masters. Strong, virile, yet easy and facile, he seemed to produce without effort. His brush was very broad in its sweep, very sure, very true. Occasionally in his late painting facility ran to the ineffectual, but usually he was certainty itself. His best work was in portraiture, and the most important of this is to be seen at Haarlem, where he died after a rather careless life. As a painter, pure and simple, he is almost to be ranked beside Velasquez; as a poet, a thinker, a man of lofty imagination, his work gives us little enlightenment except in so far as it shows a fine feeling for masses of color and problems of light. Much work is now ascribed to Hals that was done by his brother **Dirck Hals** (1591–1656) or by his sons of whom he had five, all of them

painters. Many of the smiling boy pictures assigned to Hals were done by his sons or by **Judith Leyster** (1600?–1660), another pupil and imitator. Though excellent portrait-painters, **Ravesteyn** (1573?–1657) and **De Keyser** (1595?–1667) do not provoke enthusiasm. They were quiet, conservative, dignified, painting civic guards and societies with a clever brush and sometimes lively color, giving the truth of physiognomy, but not with that verve of the artist so conspicuous in Hals, nor with that unity of the group so essential in the making of a picture. They were, however, sterling portrait painters and men of pronounced ability.

FIG. 119. — REMBRANDT. PORTRAIT. HERMITAGE, PETROGRAD.

The next man in chronological order is **Rembrandt** (1606–1669), the greatest painter in Dutch art. He was a pupil of Swanenburch and Lastman, but his great knowledge of nature and his craft came largely from the direct study of the model. Settled at Amsterdam, he quickly rose to fame, had a large following of pupils, and his influence was felt through all Dutch painting. The portrait was emphatically his strongest work. The many-figured group he was not always successful in composing or lighting. His method of work rather fitted him for the portrait and unfitted him for the large historical piece.

He built up the importance of certain features by dragging down all other features. This was largely shown in his handling of illumination. Strong in a few high lights on cheek, chin, or white linen, the rest of the picture was submerged in shadow, under which color was unmercifully sacrificed. This was not the best method for a large, many-figured piece, but was singularly well suited to the portrait. It produced strength by contrast. "Forced" it was undoubtedly, and not always true to nature, yet nevertheless most potent in Rembrandt's hands. He was an arbitrary though absolute master of light-and-shade, and was unusually effective in luminous and transparent shadows. In color he was again arbitrary but forceful and harmonious. In brush-work he was at times labored, but almost always effective.

Mentally he was a man keen to observe, assimilate, and express his impressions in a few simple truths. His conception was localized with his own people and time (he never built up the imaginary or followed Italy), and yet into types taken from the streets and shops of Amsterdam he infused the very largest humanity through his inherent sympathy with man. Dramatic, even tragic, he was; yet this was not so apparent in vehement action as in passionate expression. He had a powerful way of striking universal truths through the human face, the turned head, bent body, or outstretched hand. His people have character, dignity, and a pervading feeling that they are the serious types of the Dutch race — people of substantial physique, slow in thought and impulse, yet capable of feeling, comprehending, enjoying, suffering.

His landscapes, again, were a synthesis of all landscapes, a grouping of the great truths of light, air, shadow, space. Whatever he turned his hand to was treated with that breadth of view that overlooked the little and grasped the great. He painted many subjects. His earliest work dates from 1627,

and is a little hard and sharp in detail and cold in coloring. After 1654 he grew broader in handling and warmer in tone, running to golden browns, and, toward the end of his career, to rather hot tones. His life was embittered by many misfortunes, but these never seem to have affected his art except to deepen it. He painted on to the last, convinced that his own view was the true one, and producing works that rank second to none in the history of painting.

Rembrandt's influence upon Dutch art was far-reaching, and appeared immediately in the works of his many pupils. They all followed his methods of handling light-and-shade, but no one of them ever equalled him, though they produced work of much merit. Unfortunately the cupidity of dealers and the folly of collectors has succeeded in placing most of the pupils' works under the name of the master. In the European galleries there are a hundred pictures under the name of Rembrandt to every ten under the names of his twenty pupils and imitators. **Bol** (1611–1680) was chiefly a portrait-painter, with a pervading yellow tone and some pallor of flesh-coloring — a man of ability who became smooth and mannered in his late work. **Flinck** (1615–1660) at one time followed Rembrandt so closely that his work has passed and still passes, for that of the master. Almost all of his early work is put down to Rembrandt. Next to Eeckhout he was probably the nearest to Rembrandt in methods of all the pupils. **Eeckhout** (1621–1674) was really a Rembrandt imitator and yet he had a way of handling the brush peculiarly his own. He was a painter of much force at times and did pictures not unworthy of Rembrandt. **Backer** (1608?–1651), too, in his early manner followed Rembrandt so closely that he is often confused with the master. He was a powerful painter of portraits after the Rembrandt method. **Maes** (1632–1693) was a successful manager of light after the school formula, and succeeded very well with warmth and richness of color, especially

with his reds. Here again is a pupil almost all of whose early work is now under the name of Rembrandt. His late glassy style is, of course, under his own name, it being impossible to pass it off as by Rembrandt. **Bernard Fabritius** (fl. 1650–1672) and **Carel Fabritius** (1620?–1654) were also Rembrandt

FIG. 120. — REMBRANDT. SASKIA. CASSEL GALLERY.

pupils whose work is now confounded with that of Rembrandt, and others of the school. In addition there were followers and imitators like **Lievens** (1607–1674), **Poorter** (fl. 1635–1643), **Victors** (1620–1676), **Koninck** (1609–1656), **Gelder** (1645–1727), **Heerschop** (1620–1672), **Hoogstraaten** (1627–1678), who produced works somewhat in Rembrandt's style. **Van der Helst** (1612?–1670) stands apart from this school, and seems

to have followed more the portrait style of De Keyser. He was a realistic, precise painter, with much excellence of modelling in head and hands, and with carriage and dignity in the figure. In composition he hardly held his characters in group owing to a sacrifice of values, and in color and surface he was often weak.

THE GENRE PAINTERS: This heading embraces those who may be called the "Little Dutchmen," because of the small scale of their pictures and their *genre* subjects. **Gerard Dou** (1613–1675) is indicative of the class without fully representing it. He was a pupil of Rembrandt, but his work gave little report of this. It was smaller, more delicate in detail, more petty in conception. He was a man great in little things, one who wasted strength on the minutiæ of dress, or table-cloth, or the texture of furniture without grasping the mass or color significance of the whole scene. There was infinite detail about his work, and that gave it popularity; but as art it held, and holds today, little higher place than the work of **Van Mieris** (1635–1681), **Netscher** (1639–1684), or **Schalcken** (1643–1706), all of whom produced the interior piece with figures elaborate in accidental effects. **Adriaen van Ostade** (1610–1685), though dealing with the small canvas, and portraying peasant life with perhaps unnecessary coarseness, was a much stronger painter than the men just mentioned. With little delicacy in choice of subject he had much delicacy in color, taste in arrangement, and skill in handling. His drawing and modelling were excellent and his brush work was free and very accurate. His brother **Isaac van Ostade** (1621–1649) painted figures with landscape but was a less forceful personality than Adriaen.

By far the best painter among all the "Little Dutchmen" was **Terborch** (1617–1681), a painter of interiors, small portraits, conversation pictures, and the like. Though of diminutive scale his work has the largeness of view characteristic

of genius, and the skilled technique of a thorough craftsman. Terborch was a travelled man, visiting Italy, where he studied Titian, returning to Holland to study Rembrandt, finally at Madrid studying Velasquez. He was a painter of much culture, and the key-note of his art is refinement. Quiet and dig-

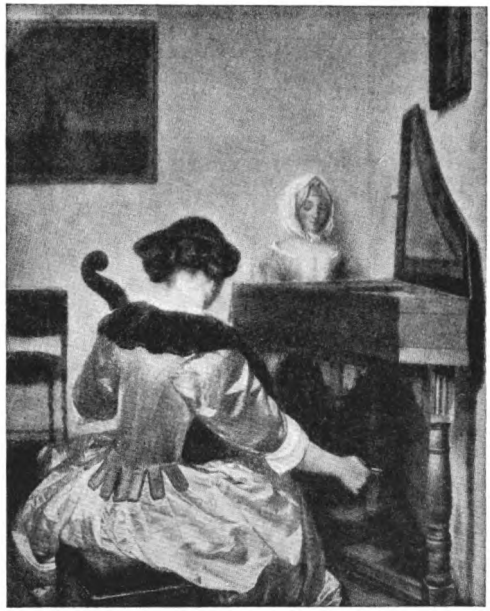

FIG. 121. — TERBORCH. THE CONCERT. KAISER-FRIEDRICH MUSEUM, BERLIN.

nified he carried taste through all branches of his art. In subject he was rather elevated, in color subdued with broken tones, in composition simple, in brush-work sure, and yet unobtrusive. Selection in his characters was followed by reserve in using them. Detail was not very apparent. A few people with some accessory objects were all that he required to make a picture. Perhaps his best qualities appear

in a number of small portraits remarkable for their distinction and aristocratic grace.

After Terborch should be mentioned **Metsu** (1630–1667), a more complex and less profound painter than Terborch, but nevertheless a skilled technician who occasionally did work that will almost rank with Terborch's best achievements. Another painter of marked ability about whose career little is known was **Michiel Sweerts** (fl. 1650). One picture by him in the Munich Gallery is fine enough to make him famous, so beautifully is it painted. It suggests Terborch's influence.

Steen (1626?–1679) was almost the opposite of Terborch, a man of sarcastic flings and coarse humor who satirized his own time with little reserve. He probably developed under the influence of Hals and Van Ostade, favoring the latter in his interiors, family scenes, and drunken debauches. He was a master of physiognomy, and depicted it with rare if rather unpleasant truth. If he had little refinement in his themes he certainly handled them as a painter with delicacy. At his best his many figured groups were exceedingly well composed, his color was of good quality (with a fondness for yellows), and his brush was as limpid and graceful as though painting angels instead of Dutch boors. He was really one of the fine brushmen of Holland, a man greatly admired by Sir Joshua Reynolds and many an artist since; but not a man of high intellectual pitch as compared with Terborch, for instance.

Pieter de Hooch (1630–1677?) was a painter of purely pictorial effects, beginning and ending a picture in a scheme of color, atmosphere, clever composition, and above all the play of light-and-shade. He was one of the early masters of full sunlight, painting it falling across a court-yard or streaming through a window with marvellous truth and poetry. His subjects were commonplace enough. An interior with a figure or two in the middle distance, and a passage-way lead-

ing into a lighted background were sufficient for him. These formed a skeleton which he clothed in a half-tone shadow, pierced with warm yellow light, enriched with rare colors, usually garnet reds and deep yellows repeated in the different planes, and surrounded with a subtle pervading atmosphere. As a brushman he was easy but not distinguished, and often

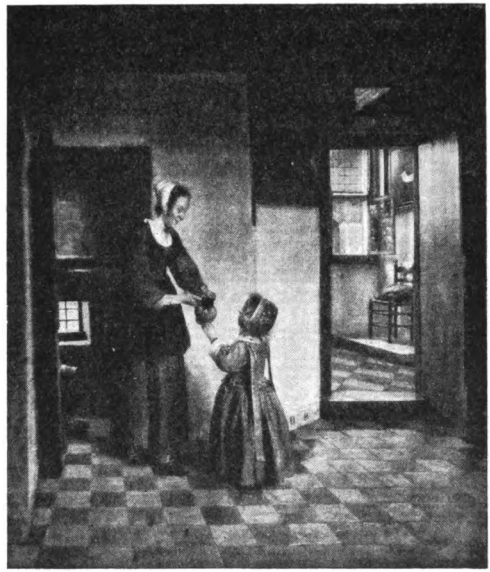

FIG. 122. — PIETER DE HOOCH. INTERIOR. RIJKS MUSEUM, AMSTERDAM.

his drawing was not correct; but in the placing of color masses and in composing by color and light he was a master of the first rank. Little is known about his life. He probably formed himself on Fabritius or Rembrandt at second hand, but little trace of the latter is apparent in his work. He seems not to have achieved much fame until late years, and then rather in England than in his own country.

Jan Vermeer of Delft (1632–1675), one of the most charming of all the *genre* painters, was allied to De Hooch in his pictorial point of view and interior subjects. Unfortunately there is little left to us of this master, but the few extant examples serve to show him a painter of extraordinary pictorial qualities. He was a remarkable man for his handling of blues, reds, and yellows; and in the tonal relations of a picture he was a master second to no one. Fabritius is supposed to have influenced him, but his work is quite unlike that of any master who preceded him. His simplicity of theme, his fine light and atmosphere, his beautiful color place him apart as a rare man in Dutch art. The View of Delft at the Hague is a wonder not only for the painter's time but for any time. In figures with studio light and in *plein air* landscape he set a striking example in Dutch art.

THE LANDSCAPE PAINTERS: The painters of the Netherlands were probably the first in the North to paint landscape for its own sake, and as a picture motive in itself. Before them it had been used as a background for the figure, and was so used by many of the Dutchmen themselves, but the Ruisdaels and Hobbemas subordinated or eliminated figures and threw all their strength into trees, skies, lights, and atmospheres. It has been said that these landscape-painters were also the first ones to paint landscape realistically, but that is true only in part. They studied natural forms, as did, indeed, Bellini or Salvator Rosa or Claude Lorrain; they learned something of perspective, air, tree anatomy, and the appearance of water; but no Dutch painter of landscape in the seventeenth century grasped the full color of Holland or painted its many varied lights. They indulged in a meagre conventional palette of grays, greens, and browns, not true of Holland or any other land; and in light, with the exception of Cuyp, they seemed to shun the sun. It was a limited and a rather conventional point of view that they held and the pictures

they painted were more decorative and pictorial than truthful to the existing facts of Holland.

Van Goyen (1596–1656) was one of the earliest of the seventeenth-century landscapists. In subject he was fond of the Dutch bays, harbors, rivers, and canals with shipping, windmills, and houses. His sky line was generally given low, his

FIG. 123. — VERMEER OF DELFT. PORTRAIT. HAGUE MUSEUM.

water silvery, and his sky misty and luminous with pale light. In color he was subdued, and in perspective quite cunning at times. **Salomon van Ruisdael** (1600?–1670) was his follower, if not his pupil. He had the same sobriety of color as his master, and was a mannered and prosaic painter in details, such as leaves and tree-branches. In composition he was fairly good, but his art had only a slight basis upon reality,

though it looks to be realistic at first sight. He had a formula for doing landscape which he varied only in a slight way, and this conventionality ran through all his work. **Molyn** (1595–1661) was a painter who showed limited truth to nature in flat and hilly landscapes, transparent skies, and warm coloring. His extant works are few in number. **Wynants** (1615?– 1679?) was more of a realist in natural appearance than either Molyn or Ruisdael, a man who evidently studied directly from nature in details of vegetation, plants, trees, roads, grasses, and the like. Most of the figures and animals in his landscapes were painted by other hands. He himself was a pure landscape-painter, excelling in light and aerial perspective, but not remarkable in color. **Van der Neer** (1603–1677) painted river scenes and landscapes with water wherein he liked to cast reflections of clouds, moonlight, and firelight, and **Everdingen** (1621–1675) painted mountain landscapes supposed to represent Sweden or Norway, but done after the Dutch formula.

The best landscapist following the first men of the century was **Jacob van Ruisdael** (1628?–1682), the nephew of Salomon van Ruisdael. He is put down, with perhaps unnecessary emphasis, as the greatest landscape-painter of the Dutch school. He was undoubtedly the equal of any of his time, though not so near to nature, perhaps, as Hobbema. He was a man of imagination, who at first pictured the Dutch country about Haarlem, and afterward took up with the romantic landscape of Everdingen. This landscape bears a dark resemblance to the Norwegian country, abounding, as it does, in mountains, heavy dark woods, and rushing torrents. There is considerable poetry in its composition, its gloomy skies, and darkened lights. It is mournful, suggestive, wild, usually unpeopled. There was much of the methodical in its putting together, and in color it was cold, and limited to a few tones. Many of Ruisdael's works have darkened through time. Little

is known about the painter's life except that he was not appreciated in his own time and died in the almshouse.

Hobbema (1638–1709) was probably the pupil of Jacob van Ruisdael, and ranks with him, if not above him, in seventeenth-century landscape painting. Ruisdael hardly ever painted sunlight, whereas Hobbema rather affected it in quiet wood-scenes or roadways with little pools of water and a mill. He was a freer man with the brush than Ruisdael, and knew more about the natural appearance of trees, skies, and lights; but, like his master, his view of nature was gray, sombre, limited, and not true to the fact, though decorative and productive of agreeable art. His work found small favor in his own land. Most of his pictures are in England, where they had not a little to do with influencing such painters as Constable and others at the beginning of the nineteenth century.

LANDSCAPE WITH CATTLE: Here we meet with **Wouwerman** (1619–1668), a painter of horses, cavalry, battles, riding parties placed in landscape. His landscape is bright and his horses are spirited in action. There is some mannerism apparent in his reiterated concentration of light on a white horse, and some repetition in his canvases, of which there are many; but on the whole he was an interesting, if smooth and neat painter. **Paul Potter** (1625–1654) hardly merited his great reputation. He was a harsh, exact recorder of facts, often tin-like or wooden in his cattle, and not in any way remarkable in his landscapes, least of all in their composition. The Young Bull at the Hague is an ambitious piece of drawing, but is not successful in color, light, or *ensemble.* It is a brittle work all through, and not nearly so good as some smaller things in the National Gallery, London, and in the Louvre. He is in no respect equal to **Camphuysen** (1623?–1672), whose cattle in landscape have a largeness and breadth, a truth of light and shadow, a charm of silvery color that can hardly be praised too highly. He is the most original and perhaps the best of

the Dutch cattle painters. **Adrien van de Velde** (1636?–1672) was short-lived, like Potter, but managed to do a prodigious amount of work, showing cattle and figures in landscape with much technical ability. He was particularly clever in composition and the subtle gradation of neutral tints. A little of the Italian influence appeared in his work, and with the men who came with him and after him the Italian imitation became very pronounced. **Aelbert Cuyp** (1620–1691) was a

FIG. 124. — JACOB VAN RUISDAEL. LANDSCAPE.

many-sided painter, adopting at various times different styles, but was enough of a genius to be himself always. He is best known to us, perhaps, by his yellow sunlight effects along rivers, with cattle in the foreground, though he painted still-life, and even portraits and marines. In composing a group he was skilful, recording natural effects with power; in light and atmosphere he was one of the best of his time, and in texture and color refined, and frequently brilliant. **Both** (1610–1652), **Berchem** (1620–1683), **Du Jardin** (1622–1678),

followed the Italian tradition of Claude Lorrain, producing semi-classic landscapes, never very convincing in their originality. **Van der Heyden** (1637–1712) should be mentioned as an excellent, if minute, painter of architecture with remarkable skies and atmospheric effects.

MARINE AND STILL-LIFE PAINTERS: There were two preëminent marine painters in this seventeenth century, **Willem van de Velde the Younger** (1633–1707) and **Backhuisen** (1631–1708). The sea was not an unusual subject with the Dutch landscapists. **Simon de Vlieger** (1601–1653), **Willem van de Velde the Elder** (1611?–1693), **Van de Cappelle** (1624?–1679), all employed it; but it was Van de Velde the Younger who really stood at the head of the marine painters. He knew his subject thoroughly, having been well grounded in it by his father and De Vlieger, so that the painting of the Dutch fleets and harbors was a part of his nature. He preferred the quiet haven to the open sea. Smooth water, calm skies, silvery light, and boats lying listlessly at anchor with drooping sails, made up his usual subject. The color was almost always in a key of silver and gray, very charming in its harmony and serenity, but a little thin. Both he and his father went to England and entered the service of the English king, and thereafter did English fleets rather than Dutch ones. Backhuisen was quite the reverse of Van de Velde in preferring the tempest to the calm of the sea. He also used more brilliant and varied colors, but he was not so happy in tone as Van de Velde. There was often dryness in his handling, and something too much of the theatrical in his wrecks on rocky shores. Van de Cappelle was uneven in his work. Occasionally he reached a high pitch of excellence.

The still-life painters of Holland were all of them rather petty in their emphasis of details such as figures on table-covers, water-drops on flowers, and fur on rabbits. It was labored work with little of the art spirit about it, except as

it suggested skill of handling or good grouping of color masses. A number of these painters gained celebrity in their day by their microscopic labor over fruits, flowers, and the like, but they have no great rank at the present time. **Jan de Heem** (1606–1684?) was perhaps the best painter of flowers among them. **Van Huysum** (1682–1749) succeeded with the same subject beyond his deserts. **Hondecoeter** (1636–1695) was a unique painter of birds and poultry; **Weenix** (1640–1719) and **Van Aelst** (1626?–1683?), of dead game; **Kalf** (1630?–1693), of pots, pans, dishes, and vegetables.

EIGHTEENTH CENTURY: This was a period of decadence during which there was no originality worth speaking about among the Dutch painters. Realism in minute features was carried to the extreme, and imitation of the early men took the place of invention. Everything was prettified and elaborated until there was a porcelain smoothness and a photographic exactness inconsistent with forceful art. **Adriaen van der Werff** (1659–1722) and **Philip van Dyck** (1680–1753) with their "ideal" inanities are typical of the century's art. There was nothing to commend it. The lowest point of affectation had been reached.

NINETEENTH CENTURY: The Dutch painters, unlike the Belgians, have almost always been true to their own traditions and their own country. Even in decadence the most of them feebly followed their own painters rather than those of Italy and France, and in the early nineteenth century they were not affected by the French classicism of David. Later on there came into vogue an art that had affinity with that of Millet and Courbet in France. It was the Dutch version of modern sentiment about the laboring classes, founded on the modern life of Holland, yet in reality a continuation of the style of *genre* practised by the early Dutchmen. **Israels** (1824–1911) was a revival or a survival of Rembrandtesque methods with a sentiment and feeling akin to the French Millet. He

dealt almost exclusively with humble life, showing fisherfolk and the like in their cottage interiors, at the table, or before the fire, with good effects of light, atmosphere, and much pathos. Technically he was rather labored and heavy in handling, but usually effective with sombre color in giving the unity of a scene. **Artz** (1837–1890) considered himself in a measure a follower of Israels, though he never studied under him. His pictures in subject are like those of Israels, but without the

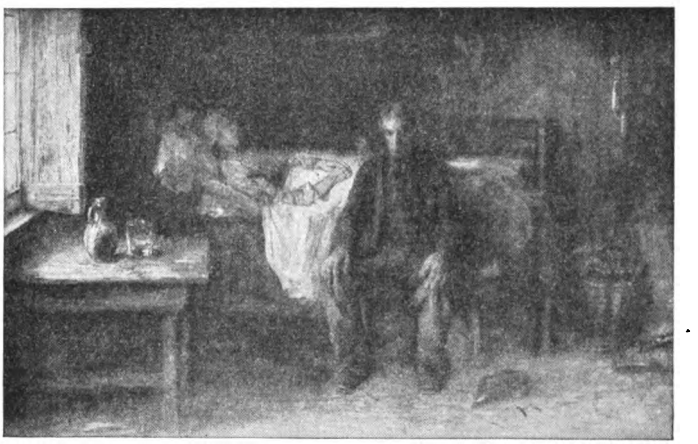

FIG. 125. — ISRAELS. ALONE IN THE WORLD.

depth of the latter. **Blommers** (1845–1914) was another peasant painter who followed Israels at a distance, and **Neuhuys** (1844–) shows a similar style of work. **Bosboom** (1817–1891) excelled in representing interiors, showing, with much pictorial effect, the light, color, shadow, and feeling of space and air in churches and cathedrals.

The brothers Maris have made a distinct impression on modern Dutch art, and, oddly enough, each in a different way from the others. **Jacob Maris** (1837–1899) studied at Paris, and is remarkable for fine, vigorous views of canals,

towns, and landscapes. He is broad in handling, rather bleak in coloring, and excels in fine luminous skies and voyaging clouds. **Matthew Maris** (1839–), Parisian trained like his brother, lives in London, where little is seen of his work. He paints for himself and his friends, and is rather melancholy and mystical in his art. He is a recorder of visions and dreams rather than the substantial things of the earth, but always with richness of color and a fine decorative feeling. **Willem Maris** (1839–1910), sometimes called the "Silvery Maris," was a portrayer of cattle and landscape in warm sunlight and haze with a charm of color and tone often suggestive of Corot. **Jongkind** (1819–1891) stood by himself, **Mesdag** (1831–) is a fine painter of marines and sea-shores, and **Mauve** (1838–1888) was a cattle and sheep painter, with nice sentiment and tonality, whose renown is just now somewhat disproportionate to his artistic ability. There are a number of living painters in Holland connected with present-day movements whose names merely can be given at the present time. They are **Kever, Poggenbeek, Bastert, Baur, Breitner, Witsen, Haverman, Weissenbruch.**

EXTANT WORKS: Generally speaking the best examples of the Dutch schools are to be seen in the local museums of Holland, especially the Amsterdam and Hague museums. Hals is seen to advantage at Haarlem. Examples of Rembrandt are in many European galleries but with them are mixed many pictures belonging to his school and pupils. The Little Dutchmen are also seen in almost every gallery. Dutch art in all its phases is perhaps more widely diffused than any other. Some of the modern men are well shown in American collections.

CHAPTER XX

GERMAN PAINTING

BOOKS RECOMMENDED: Colvin, *A. Dürer, his Teachers, his Rivals, and his Scholars;* Conway, *Literary Remains of Albrecht Dürer;* Cust, *Dürer;* Davies, *Holbein;* Ephrussi, *Dürer et ses dessins;* Eye, *Leben und Wirken Albrecht Dürers;* Fischer, *Die altdeutsche Malerei in Salzburg;* Förster, *Geschichte der dutschen Kunst;* *Peter von Cornelius;* Gauthiez, *Holbein;* Girodie, *Martin Schongauer;* Haack, *Hans Schücklin;* Heaton, *Albrecht Dürer;* Janitschek, *Geschichte der deutschen Malerei;* Keane, *Early Teutonic, Italian, and French Painters;* Kügler, *Handbook to German and Netherland Schools, trans. by Crowe;* Merlo, *Die Meister der altkölnischer Malerschule;* Moore, *Albert Dürer;* Pecht, *Deutsche Künstler des Neunzehnten Jahrhunderts;* Reau, *Les Primitifs Allemands;* Reber, *Geschichte der neueren deutschen Kunst;* Riegel, *Deutsche Kunststudien;* Rosenberg, *Die Berliner Malerschule; Sebald und Barthel Benam;* Rumohr, *Hans Holbein der Jüngere;* Sandrart, *Teutsche Akademie der Edlen Bau-, Bild- und Malerey-Künste,* Schiebler und Aldenhoven, *Geschichte der kölner Malerschule;* Schmarsow, *Die oberrheinische Malerei;* Schuchardt, *Lucas Cranach's Leben;* Springer, *Albrecht Dürer;* Stadler, *Hans Multscher;* Thausig, *Albert Dürer, His Life and Works;* Thode, *Die Malerschule von Nürnberg;* Waagen, *Kunstwerke und Kunstler in Deutschland;* E. aus'm Weerth, *Wand-malereien des Mittelalters in den Rheinlanden;* Wessely, *Adolph Menzel;* Wolff, *Michael Pacher;* Wolfflin, *Die Kunst A. Dürers;* Woltmann, *Geschichte der Deutschen Kunst im Elsass; Holbein and his Time;* Wurtzbach, *Martin Schongauer.*

EARLY GERMAN PAINTING: The Teutonic lands, like almost all of the northern countries of Europe, probably received their first art impulse from Italy. The centre of the faith was at Rome, and from there the influence in art spread

west and north, and in each land it was modified by local peculiarities of type and temperament. In Germany, even in the early days, though Christianity was the theme of early illuminations, miniatures, and the like, and though there was a traditional form reaching back to Italy, yet under it was the Teutonic type — the material, awkward, rather coarse Germanic point of view. The wish to realize native surroundings was apparent from the beginning.

It is probably that the earliest painting in Germany took the form of illuminations. At what date it first appeared is unknown. In wall-painting a poor quality of work was executed in the churches as early as the ninth century, and probably earlier. The oldest now extant are those at Oberzell on the Lake of Constance, dating back to the last part of the tenth century. Better examples are seen in the monastery of Brauweiler, near Cologne, and in St. Michael at Hildesheim, of the twelfth century, and still better in the choir of the Brunswick cathedral, ascribed to the early thirteenth century.

All of these works have an archaic appearance but they are more mature in composition and drawing than the productions of Italy at that time. They, naturally, lacked in perspective and modelling and were placed upon the wall in flat pattern. It is likely that many of the German churches at this time were decorated, but most of the paintings have been destroyed. The usual method was to cover the walls and wooden ceilings with blue grounds, and upon these to place figures surrounded by architectural ornaments. Stained glass was also used extensively and eventually did away with wall-painting. Panel painting seems to have come into existence before the thirteenth century (whether developed from miniature or wall-painting is unknown), and was used for altar decorations. The panels were done in tempera with figures in light colors upon gold grounds. The spirituality of the age with a mingling of northern sentiment appeared in the figure.

This figure was at times graceful, and again awkward and archaic, according to the place of production. The oldest panels extant are from the Wiesenkirche at Soest, Westphalia, now in the Berlin Museum. They do not date before the thirteenth century.

FIG. 126. — DÜRER. CHRIST ON CROSS. DRESDEN GALLERY.

FOURTEENTH AND FIFTEENTH CENTURIES: In the fourteenth century northern sentiment began to show in willowy figures, long flowing draperies, and sentimental poses. The artists along the Rhine showed this more than those in the provinces to the east, where a ruder if freer art appeared. There was, to be sure, an early movement at Hamburg where we have the names of **Meister Bertram** and **Meister Francke,**

and a continuation of art traditions in Westphalia with **Conrad de Soest** and the **Master of Liesborn.** But the best panel painting was done at Cologne, where we meet with the name of **Meister Wilhelm,** a master much praised by the chroniclers, and where a school was established usually known as the

SCHOOL OF COLOGNE: This school perhaps got its sentimental inclination, shown in slight forms and tender expression, from France, but probably derived some of its technique from Flemish miniature painting. **Stephen Lochner,** or **Meister Stephen** (fl. 1450), leaned toward the Flemish methods, but there is also an individuality about his work showing the growth of German independence in painting. The figures of his Dombild have little manliness or power, but considerable grace, pathos, and religious feeling. They are not abstract types but the spiritualized people of the country in native costumes, with much gold, jewelry, and armor. Gold was used instead of a landscape background, and the foreground was spattered with flowers and grasses in many of the panels of the time. The outlines were rather hard, and none of the aërial perspective of the Flemings was given. After a time the native sentiment was still further encroached upon by realism in the figures and much splendor of ornamentation in robes and patterns. The names of the painters are uncertain and they are identified only by their works. The chief ones are the **Master of the Life of the Virgin,** the **Master of the Kinsfolk of the Virgin,** the **Master of the St. Bartholomew Altar,** the **Master of the Heisterbach Altar,** the **Master of St. Severin.** The influence of Bouts is apparent in some of them, notably, the Master of the Life of the Virgin, and in others there are resemblances to the Van Eycks or Van der Weyden; but with this there is always native originality, much skill, and a fine color sense. The Cologne school had a final representative in **Barthel Bruyn** (1493–1557), an effective portrait painter.

BOHEMIAN SCHOOL: It was not in the north alone that German painting was practised. The Bohemian school, located near Prague, flourished for a short time in the fourteenth century, under Charles IV, with **Theodorich of Prague,**

FIG. 127. — HOLBEIN. BURGOMASTER MEYER MADONNA. DARMSTADT.

Wurmser, and **Kunz,** as the chief masters. Their art was quite the reverse of the Cologne painters. It was heavy, clumsy, bony, awkward. If more original it was less graceful, not so pathetic, not so religious. Sentiment was slurred through a harsh attempt at realism, and the religious subject

met with something of a check in the romantic mediæval chivalric theme, painted quite as often on the castle wall as the scriptural theme on the church wall.

NUREMBERG SCHOOL: Half-way between the sentiment of Cologne and the realism of Prague stood the early school of Nuremberg, with no known painter at its head. Its chief works, the Imhof altar-piece and the Tucher retable, show, however, that the Nuremberg masters of the early and middle fifteenth century were swayed by eastern and western influences and yet held fast to a short stout figure with much sturdy strength and not a little decorative splendor.

SWABIAN SCHOOL: At Ulm there flourished an early painter, **Multscher** (fl. c. 1437), and at Weil, **Lucas Moser** (fl. c. 1431), both of them producing a remarkable art in its force of type and its realistic detail of natural scenes; but neither of them was so notable as **Witz** (1400?–?), a Swiss working at Constance, and **Pacher** (fl. 1460), a Tyrolese master of rare decorative ability and pronounced power. Witz had a wonderful sense of color and Pacher was a draftsman of singular strength for his early time. The examples of Pacher at the Munich gallery will repay long study. **Reichlich** (1460?–1520) was his follower.

FIFTEENTH AND SIXTEENTH CENTURIES: German art, if begun in the fourteenth century, hardly showed depth or breadth until the fifteenth century, and no real individual strength until the sixteenth century. It lagged behind the other countries of Europe and produced the archaic altar-piece crowded in composition, cramped in space, if rich in gold work and excellent in realistic detail. Then when printing was invented the painter-engraver came into existence. He was a man who painted panels, but found his largest audience through the circulation of engravings. The two kinds of art being produced by the one man led to much detailed line work

with the brush. Engraving is an influence to be borne in mind in examining the painting of this period.

FRANCONIAN SCHOOL: Nuremberg was the centre of this school and no doubt the early traditions of art at Nuremberg were carried out by the new men. Its most famous early

FIG. 128. — HOLBEIN. PORTRAIT. IMPERIAL GALLERY, VIENNA.

master was **Wolgemut** (1434–1519), though **Plydenwurff** is the first named painter. After the latter's death Wolgemut married his widow and became the head of the school. His paintings were chiefly altar-pieces, in which the figures were rather lank and narrow-shouldered, with sharp outlines, indicative perhaps of the influence of wood-engraving, in which

he was much interested, and also of some following of Bouts. There was, however, in his work an advance in characterization, expression, and dignity, and it was his good fortune to be the master of one of the most thoroughly original painters of all the German schools — **Albrecht Dürer** (1472–1528).

With Dürer and Holbein German art reached its apogee in the first half of the sixteenth century, yet their work was not different in spirit from that of their predecessors. Painting simply developed and became forceful and expressive technically without abandoning its early character. There is in Dürer a naive awkwardness of figure, some angularity of line, strain of pose, and in composition oftentimes huddling and overloading of the scene with details. There is not that largeness which seemed native to his Italian contemporaries. He was hampered by a German exactness, which found its best expression in engraving, and which, though unsuited to painting, nevertheless crept into it. Within these limitations Dürer produced the typical art of Germany in the Early Renaissance time — an art more attractive for the charm and beauty of its parts than for its unity, or its general impression. Dürer was a travelled man, visited Italy and the Netherlands, and, though he always remained a German in art, yet he picked up some Italian methods from Bellini and Mantegna that are faintly apparent in some of his works. In subject he was almost exclusively religious, painting the altar-piece with infinite care upon wooden panel, canvas, or parchment. In drawing he was sometimes harsh and faulty, in draperies occasionally cramped, and then, again, as in the Apostle panels at Munich, very broad and effective. Many of his pictures show a hard, dry brush, and a few, again, are so free and mellow that they look as though done by another hand. He was usually minute in detail, especially in such features as hair, cloth, flesh. His portraits were uneven. He was too close a scrutinizer of the part and not enough of an observer of the

whole for good portraiture. Indeed, that is the criticism to be made upon all his work. He was an exquisite realist of certain features, but not always of the *ensemble*. Nevertheless he holds high rank in the German art of the Renaissance, not

FIG. 129. — CRANACH. REST IN FLIGHT INTO EGYPT. KAISER-FRIEDRICH MUSEUM, BERLIN.

only on account of his technical ability, but also because of his imagination, sincerity, and striking originality.

Dürer's influence was wide-spread throughout Germany, especially in engraving, of which he was a great master. In painting **Schäuffelein** (1480?–1540?) was probably his apprentice, and in his work followed the master so closely that many

of his works have been attributed to Dürer. His portraits are extremely well done. **Hans Baldung** (1476?–1545) also developed under the influence of Dürer and was remarkable for his beautiful outline drawing. He was a draftsman of power and there is grace even in his odd types. Moreover he was a painter of imaginative force and had tragic qualities that remind one of **Grünewald** (fl. c. 1503–1530). This last named painter stood quite apart from the larger schools, worked at Mainz and elsewhere, and produced a powerful if somewhat brutal art that at least commands respect. He was not lacking in a sense of the decorative and was an original genius all through. **Hans von Kulmbach** (1476?–1522) was also a painter of more than ordinary ability, brilliant in coloring, a follower of Dürer, who was inclined toward Italian methods, an inclination that afterward developed all through German art. Following Dürer's formulas came a large number of so-called "Little Masters" (from the size of their engraved plates), who were more engravers than painters. Among the more important of those who were painters as well as engravers were **Altdorfer** (1480?–1538), a striking painter of landscape in connection with small figures; **Barthel Beham** (1502–1540), **Sebald Beham** (1500–1550), **Pencz** (1500?–1550), **Aldegrever** (1502–1558), and **Bink** (1490?–1569?).

SWABIAN SCHOOL: This school in the fifteenth century included a number of painters who were located at different places, like Colmar and Ulm, and later on it included the Holbeins at Augsburg, who were really the consummation of the school. One of the early leaders was **Martin Schongauer** (1450–1491), at Colmar. He is supposed to have been a pupil of Roger van der Weyden of the Flemish school, and is better known by his engravings than his paintings. He was thoroughly German in his type and treatment, though, perhaps, indebted to the Flemings for his coloring. There was some angularity in his figures and draperies, and a tendency to get

nearer nature and further away from the ecclesiastical and ascetic conception in all that he did. The **Master of the Hausbuchs** (fl. c. 1457–1505), a versatile and somewhat worldly genius who painted clever *genre* and figure pictures, was perhaps influenced by Schongauer.

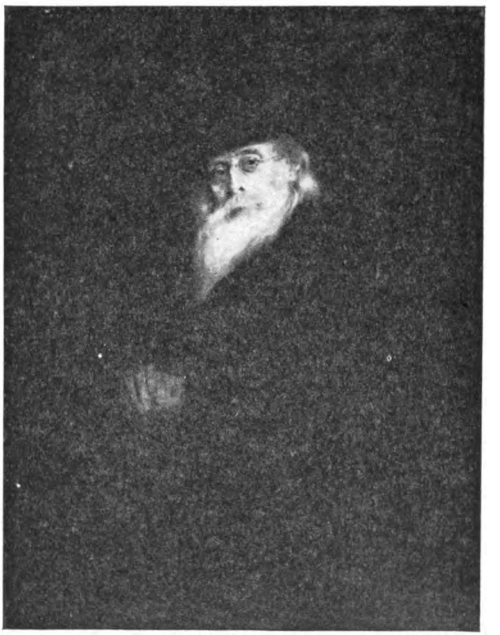

FIG. 130.—LENBACH. PORTRAIT. METROPOLITAN MUSEUM NEW YORK.

At Ulm a local school came into existence with **Zeitblom** (fl. 1450–1517), who was probably a pupil of **Schüchlin** (fl. c. 1469) and had something in common with Schongauer. He was a simple, straightforward painter of one rather strong type. His drawing was not good, except in the draperies, and neither his skill nor his fancy was remarkable. **Schaffner** (1480–1541)

was another Ulm painter, a junior to Zeitblom, who was probably influenced by Burgkmair and Dürer. His composition, his sense of decorative pattern, his emotional force were all very unusual. **Bernard Strigel** (1461?–1528?) seems to have formed himself under the influence of Zeitblom and painted some excellent portraits (in the Vienna Gallery) that are not only delicate but forceful in line and beautiful in color.

At Augsburg there was still another school, which came into prominence in the sixteenth century with Burgkmair and the Holbeins. It was only a part of the Swabian school, a concentration of artistic force about Augsburg, which, toward the close of the fifteenth century, had come into competition with Nuremberg, and rather outranked the latter in splendor. It was at Augsburg that the Renaissance art in Germany showed in more restful composition, less angularity, better modelling and painting, and more sense of the *ensemble* of a picture. **Ulrich Apt** (1486?–1532), a painter of fine feeling with a technique perhaps founded on Flemish painting, worked here at Augsburg producing decorative altar-pieces; but **Hans Burgkmair** (1473–1531) was the founder of the school. He was a pupil of Schongauer, later influenced by Dürer, and finally showed the influence of Italian art. As a painter he was a rather strong if crude colorist and an angular but very forceful draftsman. He was a painter possessed of much tragic power, and dramatic composition as shown in his altar-pieces, especially that in the Munich Gallery. His portraits suggest a following of Dürer though looser in the drawing and freer in the painting than Dürer's work.

Next to Burgkmair comes the celebrated Holbein family. There were four of them all told, but only two of them, Hans the Elder and Hans the Younger, need be mentioned. **Holbein the Elder** (1473?–1524), after Burgkmair, was the best painter of his time and school without being in himself a great artist. Schongauer was at first his guide, though he soon

submitted to some Flemish and Cologne influences, and later on followed Italian form and method to some extent. He was a fair draftsman, and clever at catching realistic points of physiognomy — a gift he left his son Hans. In addition he had some feeling for architecture and ornament. The best half of his life fell in the latter part of the fifteenth century, and he never achieved the free painter's quality of his son.

Hans Holbein the Younger (1497–1543) holds, with Dürer, the high place in German art. He was a more mature painter than Dürer, coming as he did a quarter of a century later. He was the Renaissance artist of Germany, whereas Dürer always had a little of the Gothic clinging to him. The two men were widely different in their points of view and in their work. Dürer was a seeker after a type, a religious painter, a painter of panels and portraits with the spirit of an engraver. Holbein was emphatically a realist finding material in the actual life about him, a designer of cartoons and large wall paintings in something of the Italian spirit, a man who painted religious themes but with little spiritual significance, a painter of superb portraits above all.

It is probable that Holbein got his first instruction from his father and from Burgkmair. He was an infant prodigy, developed early, saw much foreign art, and showed a number of tendencies in his work. In composition and drawing he appeared at times to be following Mantegna and the northern Italians; in brush-work he resembled the Flemings, especially Metsys; yet he was never an imitator of either Italian or Flemish painting. Decidedly a self-sufficient and an observing man, he travelled in Italy and the Netherlands, and spent much of his life in England, where he met with great success at court as a portrait-painter. From seeing much he assimilated much, yet always remained German, changing his style but little as he grew older. His wall paintings have perished, but the drawings from them are preserved and show him as

an artist of much invention. He is now known chiefly by his portraits, of which there are many of great excellence. His facility in grasping physiognomy and realizing character, the quiet dignity of his composition, his firm modelling, clear outline, harmonious coloring, excellent detail, and easy solid painting, all place him in the front rank of great painters. No master ever employed linear drawing with more truth, force

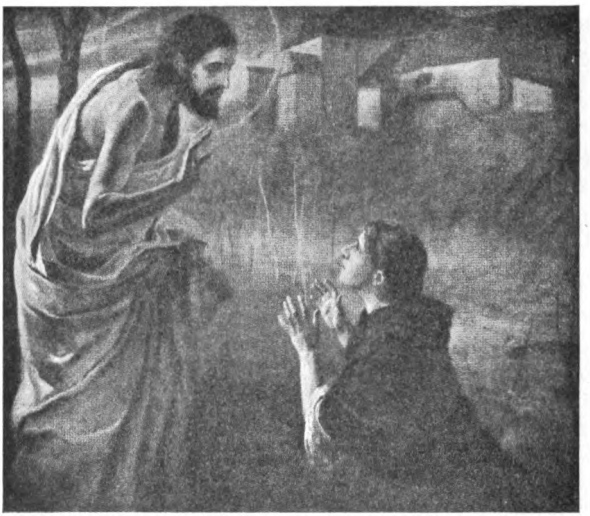

FIG. 131. — FRITZ VON UHDE. CHRIST IN THE GARDEN.

and significance in every touch than Holbein. His Darmstadt Madonna, his portrait of the Duchess of Milan in the National Gallery, or of More in the Louvre shows his art to great advantage.

SAXON SCHOOL: Lucas Cranach (1472–1553) was a Franconian master, who settled in Saxony and was successively court-painter to three Electors and the leader of a small local school there. He was probably a pupil of his father and may

have been swayed by Dürer in drawing, but was so positive a character that he showed no strong influences. His work was odd in conception and execution, sometimes ludicrous, and always archaic-looking. His type was rather strained in proportions, not always accurately drawn, but graceful even when not truthful, and very rhythmical in line. This type was carried into all his works, and finally became a mannerism with him. In subject he was mythological, romantic, pastoral, with a preference for the nude figure wherein he best expressed his sense of refined outline. In coloring he was remarkable in his blues, reds, and greens. Some of his works have a quality like old porcelain in their depth of hue. The lack of aërial perspective, of shadow masses, of positive modelling sometimes gives his single figures a flat look, but they are always rather wonderful in their outline. **Lucas Cranach the Younger** (1515–1586) was the best of the elder Cranach's pupils. Many of his pictures are attributed to his father. He followed the elder closely, but was a weaker man, with a less forceful pencil and a more rosy color. Though there were a number of pupils the school did not go beyond the Cranach family. It began with the father and practically died with the son.

SEVENTEENTH AND EIGHTEENTH CENTURIES: These were centuries of decline in German painting. After Dürer, Holbein, and Cranach had passed there came about a dull imitation of Italy, combined with an equally dull imitation of detail in nature that produced nothing worthy of the name of original or genuine art. It is not probable that the Reformation had any more to do with this than with the decline in Italy. It was a period of barrenness in both countries. The Italian imitators who went to Italy and worked there for a long time were chiefly **Rottenhammer** (1564–1623) and **Elzheimer** (1578–1620). Their work is not inspiring because lacking in originality. After them came the representation of the other extreme in painting with **Denner** (1685–1749), who

thought to be great in portraiture by the minute imitation of hair, freckles, and three-days'-old beard — a petty and unworthy realism which excited some curiosity but never held rank as art. Still later came **Mengs** (1728–1779) who greatly admired and followed Raphael and Correggio, and thought to

FIG. 132. — THOMA. LANDSCAPE.

attain sublimity by combining the excellences of these great Italians. His work, though academic and correct, is lacking in spirit and and in force. **Angelica Kauffman** (1741–1807) was not unlike Mengs and succeeded in pleasing her inartistic age with the simply pretty, while **Carstens** (1754–1798) was a conscientious if mistaken student of the great Italians — a

man of some severity in form and of academic inclinations but with little sense of color and less decorative feeling.

NINETEENTH CENTURY: In the first part of the nineteenth century there started in Germany a "revival of art" led by the so-called "Nazarenes," **Overbeck** (1789–1869), **Cornelius** (1783–1867), **Veit** (1793–1877), and **Schadow** (1789–1862); but like many another revival of art it did not amount to much. The attempt to revive the past is usually a failure. The forms are caught, but the spirit is lost. The nineteenth-century attempt in Germany was brought about after 1810 by the study of fifteenth-century painting in Italy, and the taking up of the primitive painters in a pre-Raphaelite manner. It was a reaction against classicism and eclecticism in which the German romanticism of the time played an important part. Overbeck remained in Rome, but the others, after some time in Italy, returned to Germany, diffused their teaching, and really formed a new epoch in German painting. A modern art began with ambitions and subjects entirely disproportionate to its skill. The monumental, the ideal, the classic, the exalted, were spread over enormous spaces, but there was no reason for such work in the contemporary German life, and nothing to warrant its appearance save that its better had appeared in Italy during the Renaissance. Cornelius after his return became the head of the

MUNICH SCHOOL and painted pictures of the heroes of the classic and the Christian world upon a large scale. Nothing but their size and good intention ever brought them into notice, for their form and coloring were both commonplace and negligible. **Schnorr** (1794–1872) followed in the same style with the Niebelungen Lied, Charlemagne, and Barbarossa for subjects. **Kaulbach** (1805–1874) was a pupil of Cornelius, and had some ability but little taste, and not enough originality to produce great art. He is not to be taken seriously. **Piloty** (1826–1886) was more realistic, more of a painter and

ranks as one of the best of the early Munich masters. He was a pupil of Schnorr and put a garb of color over the meagre skeleton of form set forth by his master. He was also a famous teacher and had for pupils, **Makart** (1840–1884), an Austrian who had good technical qualities and a profusion of color, **Max** (1840–), a somewhat over-rated painter of sentimental

FIG. 133. — LIEBERMANN. ON THE BEACH.

themes, **Defregger** (1835–) and **Grützner** (1846–), painters of peasant *genre*, **Lenbach** (1836–1904), a forceful portrait-painter in a Rembrandtesque vein. After Piloty the tendency of Munich art was toward *genre* subjects with realistic detail, and to-day it reflects all the modern movements set by the impressionists, symbolists, or tonalists of Paris or London.

DÜSSELDORF SCHOOL: After 1826 this school came into prominence under the guidance of Schadow. It did not fancy

monumental painting so much as the common easel picture with the sentimental, the dramatic, or the romantic subject. It was no better in form or color than the Munich school, in fact not so good, though there were many painters who emanated from it who had ability.

The tendency of painting in Germany and Austria during the last half of the nineteenth century was not favorable to the best kind of pictorial art. There was a disposition on the part of artists to tell stories, to encroach upon the sentiment of literature, to paint with a dry brush in harsh unsympathetic colors, to ignore relations of light-and-shade, and to slur beauties of pattern. The subject seemed to count for more than the truth of representation, or the individuality of view. From time to time artists of much ability appeared, but these formed an exception rather than a rule.

German art in the twentieth century is a different affair. The arbitrary teachings of the schools have passed away, and tradition is thrown to the winds. An individualism is apparent almost everywhere and each artist tries to express himself in a style peculiar to himself. The result is great variety, new views and new themes, and much good painting. Yet the individual point of view was positively shown as early as **Menzel** (1815–1905), a painter of national themes with good color and drawing and great skill. It continues with **Leibl** (1844–1900), a painter with a Holbein touch and realism, **Uhde** (1848–), a portrayer of scriptural scenes with modern German types, good color, and light, **Thoma** (1839–), a Frankfort painter of decorative panels in an old German style, **Trübner** (1851–), a pupil of Leibl, **Liebermann** (1849–), one of the first to take up diffused light and air, **Gotthard Kuehl** (1850–), who reminds one of Manet, **Franz Stuck** (1863–), with some weirdness of imagination, **Keller** (1841–), **Habermann** (1849), **Bartels** (1856–), **Greiner** (1869–), **Klinger** (1857–).

Aside from these men there are several notable painters with

German affinities, like **Munkacsy** (1846–1900), a Hungarian, who is perhaps more Parisian than German in technique, and **Böcklin** (1827–1901), a Swiss, who is quite by himself in fantastic and grotesque subjects, a weird and uncanny imagination and a brilliant prismatic coloring. The younger men who are to-day painting in Berlin, Dresden, or Munich do not lack for novelty of theme, modernity of view, or skill in execution, but they are not yet cast in the perspective of history and for that reason are not mentioned here.

EXTANT WORKS: German art, either early or late, cannot be studied effectively outside of Germany. The local museums are many and contain usually both ancient and modern examples. Early art is, perhaps, best seen in the galleries at Berlin, Dresden, Cologne, Munich, and Vienna. Modern work is in the New Gallery at Berlin, also in the galleries at Dresden, Hamburg, Frankfort, and elsewhere. The American galleries have no worthy representation of German art though occasionally a modern example of Munich or Düsseldorf is to be found on the walls.

CHAPTER XXI

BRITISH PAINTING

BOOKS RECOMMENDED: Armstrong, *Art in Great Britain and Ireland; Gainsborough; Sir Henry Raeburn; Sir Joshua Reynolds; Scottish Painters; Turner;* Baldwin-Brown, *The Glasgow School of Painters;* Burne-Jones, *Life of Sir Edward Burne-Jones;* Burton, *Catalogue of Pictures in National Gallery;* Chesneau, *La Peinture anglaise;* Cook, *Art in England;* Cunningham, *Lives of the most Eminent British Artists;* Dobson, *Life of Hogarth;* Gilchrist, *Life of Blake; Life of Etty;* Gower, *Sir Thomas Lawrence;* Hamerton, *Life of Turner;* Henderson, *Constable;* Hodgson, *Fifty Years of British Art;* Hunt, *The Pre-Raphaelite Brotherhood* (*Contemporary Review, 1886*): Leslie, *Life of Constable; Sir Joshua Reynolds;* Martin and Newberry, *Glasgow School of Painting;* McKay, *Scottish School of Painting;* Millais, *Life of Sir John Everett Millais;* Monkhouse, *British Contemporary Artists;* Redgrave, *Dictionary of Artists of the English School;* Romney, *Life of George Romney;* Rossetti, *Fine Art, chiefly Contemporary;* Ruskin, *Art in England; Pre-Raphaelitism;* Sandby, *History of Royal Academy of Arts;* William Bell Scott, *Autobiography;* Scott, *British Landscape Painters;* Sizeranne, *Histoire de la Peinture anglaise contemporaire;* Stephens, *Catalogue of Prints and Drawings in the British Museum;* Swinburne, *William Blake;* Temple, *Painting in the Queen's Reign;* Van Dyke, *Old English Masters;* Walpole, *Anecdotes of Painting;* Ward and Roberts, *Romney;* Wedmore, *Studies in English Art;* Gleeson White, *The Master Painters of Britain;* Wilmot-Buxton, *English Painters;* Wright, *Life of Richard Wilson.*

BRITISH PAINTING: It may be premised in a general way, that the British painters have never possessed a pictorial cast of mind in the sense that the Italians, the French, or the

Dutch have possessed it. Painting, as a purely decorative arrangement of line and color, has been somewhat foreign to their conception. Whether this failure to appreciate painting as decoration is the result of geographical position, isolation, race temperament, or mental disposition, would be hard to determine. It is quite certain that from time immemorable the English people have not been lacking in the appreciation of beauty; but beauty has appealed to them, not so much through the eye in painting and sculpture, as through the ear in poetry and literature. They have been thinkers, reasoners, moralists, writers, rather than observers and artists in color. Images have been brought to their minds by words rather than by forms. English poetry has existed since the days of Arthur and the Round Table, but English painting is of comparatively modern origin, and it is not wonderful that the original leaning of the people toward literature and its sentiment should find its way into pictorial representation. As a result one may say in a very general way that English painting is more illustrative than creative. It often endeavors to record things that might be more pertinently and completely told in poetry, romance, or history. The conception of large art — monumental and historical work of the Rubens-Titian type — has not been given to the English painters, save in exceptional cases. Their success has been in portraiture and landscape, and this largely by reason of following the model.

EARLY PAINTING: The earliest decorative art appeared in Ireland. It was possibly brought there by the first wave of Christianity that reached its height in the seventh century. In the ninth and tenth centuries manuscript illumination of a Byzantine cast, with local modifications, began to show. In the thirteenth century the English illuminations had achieved a high pitch of excellence and were distinctive of the time and people. This nationality in art increased with the next century though some Norman influence was apparent in it.

In the Middle Ages there were wall paintings and church decorations in England, as elsewhere in Europe, but these have largely perished through time and wars. There are some fragments at Durham and St. Albans supposed to date back to the twelfth century, and there are some remains of painting in Westminster Abbey that are said to be of thirteenth- and fourteenth-century origin.

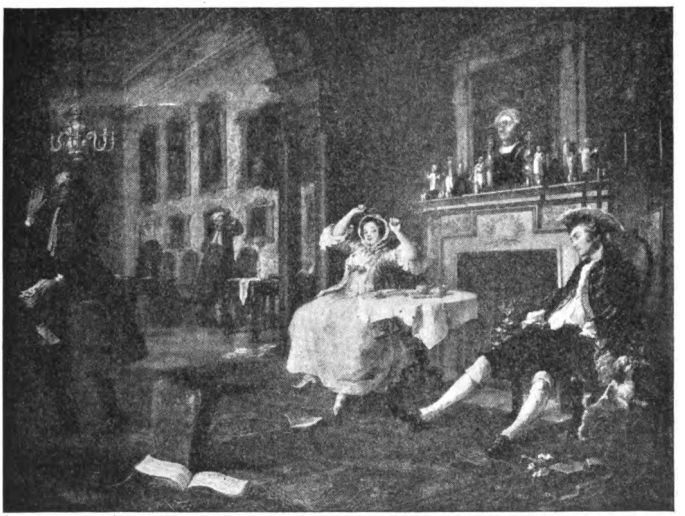

FIG. 134. — HOGARTH. MARRIAGE À LA MODE. NATIONAL GALLERY, LONDON.

From the fifteenth to the eighteenth century the English people depended for portraiture largely upon foreign painters who came and lived in England. Holbein, Rubens, Van Dyck, Lely, Kneller — all were there at different times, in the service of royalty. The outcome of manuscript illumination and Holbein's example produced a native school of portrait miniature-painters of whom **Cooper** was a type, and many local painters followed the foreigners as, for instances: **Bettes,**

Strete, Cole, Gower, Bacon, Jonson, who were influenced by Holbein and others; **Dobson, Stone, Lanier, Jamisone, Walker,** who followed Van Dyck; **Greenhill** and **John Hayls** who came after Lely; **Richardson** and **Hudson** who derived from Kneller. But English painting of importance hardly dates from these primitives. It did not really rise until the beginning of the eighteenth century — that century so dead in art over all the rest of Europe.

FIGURE AND PORTRAIT PAINTERS: Aside from a few precursors, such as **Thornhill,** the first English artist of note was **Hogarth** (1697–1764). He was an illustrator, a moralist, and a satirist as well as a painter. To point a moral upon canvas by depicting the vices of his time was his avowed aim, but in doing so he did not lose sight of pictorial beauty. Charm of color, the painter's taste in arrangement, light, air, setting, were his in a remarkable degree. He was not successful in large compositions, but in small pictures like those of The Rake's Progress he was excellent. An early man, a rigid stickler for the representation, a keen observer of physiognomy, a satirist with a sense of the absurd, he was often warped in his art by the necessities of his subject and was sometimes hard and dry in method; but in his best work he was quite a perfect painter. He was the first of the English school, and perhaps the most original of that school. This is quite as true of his technique as of his point of view. Both were of his own creation. His subjects have been talked about a great deal in the past; but his painting is not to this day valued as it should be.

The next man to be mentioned, one of the most considerable of all the English school, is **Sir Joshua Reynolds** (1723–1792). He was a pupil of Hudson, but owed his art to many sources. Besides the influence of Hogarth, Van Dyck, Rembrandt, he was for some years in Italy, a diligent student of the great Italians, especially the Venetians, Correggio, and the Bolognese

Eclectics. Sir Joshua was inclined to be eclectic himself, for he was not a man of very lofty imagination or great invention — not a great original. A few figure-pieces, after the Titian initiative, came from his studio, but his reputation rests upon his many portraits. In portraiture he was often beyond

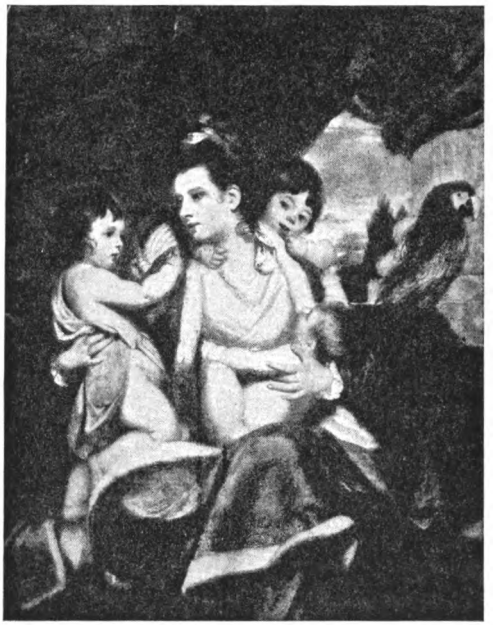

FIG. 135. — REYNOLDS. LADY COCKBURN AND CHILDREN. NATIONAL GALLERY, LONDON.

criticism, giving the realistic representation with dignity, an elevated spirit, and much decorative effect. But even in portraiture, with handsome women for sitters, he was not a painter who could paint enthusiastically or excite enthusiasm in the spectator. There was too much of rule and precedent, too much regard for the traditions, for him to do anything inspired. His brush work and composition were more learned

than individual, and his color, though usually good, was oftentimes conventional in contrast. Taking him for all in all he was a very cultivated painter, a man to be respected and admired, a president of the Royal Academy with all that that implies, but he had not quite the original spirit that we meet with in Gainsborough.

Reynolds was well-grounded in Venetian color, Bolognese composition, Parmese light-and-shade, and paid them the homage of assimilation; but if **Gainsborough** (1727–1788) had such school knowledge he subordinated it to his own individuality. He disliked all conventionalities and formulas notwithstanding he was influenced by the Dutchmen in landscape and Van Dyck in portraiture. With a natural taste for form and color, and with a large decorative sense, he went much to nature, and took from her the materials which he fashioned into art after his own peculiar manner. His celebrated Blue Boy was his protest against the conventional rule of Reynolds that a composition should be warm in color and light. All through his work we meet with departures from academic ways. By dint of native force and grace he made rules unto himself. Some of them were not entirely successful, and in drawing he might have profited by school training; but he was of a peculiar poetic temperament, with a dash of melancholy about him, and preferred to work in his own way. In portraiture his color was rather cold; in landscape much warmer. His brush-work was as odd as himself, but usually effective, and his accessories in figure-painting were little more than decorative after-thoughts. Both in portraiture and landscape he was one of the most temperamental and most English of all the English painters — a man not yet entirely appreciated, though from the first ranked among the foremost in English art.

Romney (1734–1802), a pupil of Steele, was often quite as masterful a portrait-painter as either Reynolds or Gains-

borough. He was not an artist elaborate in composition, and his best works are bust-portraits with a plain background. These he did with much dash and vivacity of manner. His women, particularly, are fine in life-like pose and winsomeness of mood. He was a very cunning observer, and occasionally was very remarkable in his grace of line and freedom of brush; but he often failed in making his pictures hold together and groaned in spirit over his faulty composition. He was ambitious and aspiring but not learned or wholly masterful or completely successful.

Contemporary with this group of painters were a number of portrait-painters in the second rank whose names may be mentioned — **Ramsay** (1713–1784), **Cotes** (1725–1770), **Wright of Derby** (1734–1797), **Opie** (1761–1807), **Beechey** (1753–1839). They all did respectable work at times but were distinctly inferior to such a genius as the Scotchman, **Raeburn** (1756–1823). Raeburn was little more than a portrait painter — a painter of heads and busts rather than full-lengths — but his fine modelling, his simple planes, his broad square touch, are comparable at times to the work of Velasquez. His rather hot color and limited composition are overlooked in favor of his powerful realization of the model, his sheer strength as a painter. **Hoppner** (1759–1810) carried on the Reynolds tradition and was something of a flatterer with the brush, but his portraits of men are often of great force and excellence — notably the portrait of Pitt.

Then followed **Lawrence** (1769–1830), a mixture of vivacious style and rather meretricious method. He was the most celebrated painter of his time, largely because he painted nobility to look more noble than the reality, and grace to look more gracious. Fond of fine types, garments, draperies, colors, he was always seeking the sparkling rather than the true, and forcing artificial effects for the sake of startling one rather than stating facts simply and frankly. He was facile with

the brush, clever in line and color, brilliant to the last degree, but lacking in that simplicity of view and method which marks the great mind. His composition was rather fine in its decorative effect, and, though his lights were often faulty when compared with nature, they were no less telling from the

FIG. 136. — GAINSBOROUGH. MRS. SIDDONS. NATIONAL GALLERY, LONDON.

standpoint of picture-making. He was much admired by artists in his day, and, as a technician, he certainly had more than average ability. He was hardly an artist like Reynolds or Gainsborough, but among the mediocre painters of his day he shone like a star. It is not worth while to say much about his contemporaries. **Etty** (1787–1849) was one of the best of

those devoted to figure painting and he showed skill in drawing the nude, but his Greek types and classic aspirations grow a little wearisome on acquaintance. **Haydon** (1786–1846) was ambitious but never a great success; **Copley,** on the contrary, was very successful in England, as was also **West,** but they were both American born and find mention in the next chapter.

William Blake (1757–1827) was hardly a painter at all, though he drew and colored the strange figures of his fancy and cannot be passed over in any history of English art. He was perhaps the most imaginative artist of English birth, though that imagination was often disordered and almost incoherent. He was not a correct draftsman, a man with no great color-sense, and a workman without technical training; and yet, in spite of all this, he drew some figures that are almost sublime in their sweep and power. His decorative sense in filling space with lines is well shown in his illustrations to the Book of Job. Weird and uncanny in thought, delving into the unknown, he opened a world of mystery, peopled with a strange Apocalyptic race, whose writhing, flowing bodies are the epitome of graceful grandeur.

GENRE-PAINTERS: From Blake to **Morland** (1763–1804) is a step across space from heaven to earth. Morland was a realist of English country life, horses at tavern-doors, cattle, pigs. He was also something of a sentimentalist and picture-maker in his representations of graceful groups of children and young girls. What he believed his pictures do not tell us. All we know is that in gracefulness of representation, simplicity of painting, richness of color and light, his pictures were often of a fine quality. As a skilful technician he stood quite alone in his time, and seemed to show more affinity with the Dutch *genre*-painters than the English portrait-painters. His works are much prized to-day, and were so during the painter's life — a reckless dissipated life that ended prematurely.

Sir David Wilkie (1785–1841) was also somewhat like the Dutch in subject, a *genre*-painter, fond of the village fête and depicting it with careful detail, a limpid brush, and good textural effects. In 1825 he travelled abroad, was gone some years, was impressed by Velasquez, Correggio, and Rembrandt, and completely changed his style. He then became a portrait

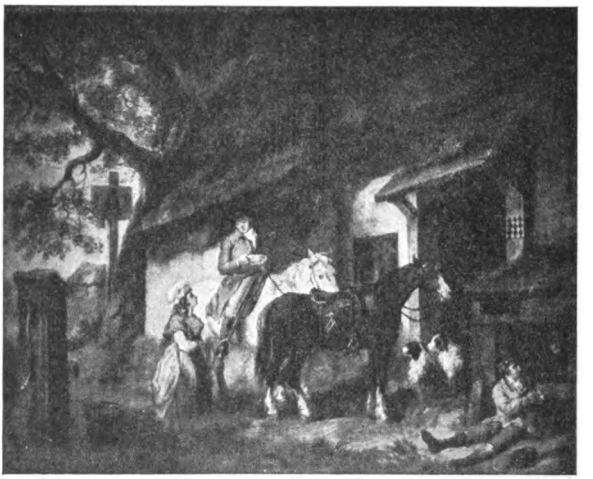

FIG. 137. — MORLAND. THE INN.

and historical painter. He never outlived the nervous constraint that shows in all his pictures, and his brush, though facile within limits, was never free or bold as compared with a Dutchman like Ostade. In technical methods **Landseer** (1802–1873), the painter of animals, was somewhat like him. That is to say, they both had a method of painting surfaces and rendering textures that was more "smart" than powerful. There is little solidity or depth to the brush-work of either, though both are impressive to the spectator at first sight. Landseer knew the habits and the anatomy of animals very well, but he never had an appreciation of the brute in the

animal, such as we see in the pictures of Velasquez or the bronzes of Barye. The Landseer animal has too much sentiment about it. The dogs, for instance, are generally given those emotions pertinent to humanity, and which are only exceptionally true of the canine race. This very feature — the tendency to humanize the brute and make it tell a story — accounts in large measure for the popularity of Landseer's art. The work is perhaps correct enough, but the aim of it is somewhat afield from pure painting. It illustrates the literary rather than the pictorial. Following Wilkie the most distinguished painter was **Mulready** (1786–1863), whose pictures of village boys are well known through engravings. **Stothard** (1755–1834) was more of an illustrator and designer of textile patterns than a painter though he has left a large number of small pictures charming in their spirit and their decorative color.

THE LANDSCAPE PAINTERS: In landscape the English have had something to say peculiarly their own. It has not always been well said, the coloring is often hot, the brushwork brittle, the attention to detail inconsistent with the large view of nature, yet such as it is it shows the English point of view and is valuable on that account. **Richard Wilson** (1713–1782) was the first landscapist of importance, though he was not so English in view as some others to follow. In fact, Wilson was nurtured on Claude Lorrain and Zuccarelli and instead of painting the realistic English landscape he painted the pseudo-Italian landscape. He began working in portraiture under the tutorship of Wright, and achieved some success in this department; but in 1749 he went to Italy and devoted himself wholly to landscapes. These were of the classic type and somewhat conventional. The composition was usually a dark foreground with trees or buildings to right and left, an opening in the middle distance leading into the background, and a broad expanse of sunset sky. In the foreground he

usually introduced a few figures for romantic or classic association. Considerable elevation of theme and spirit marks most of his pictures and all of them have a classic repose suggestive of Claude. His canvases did not meet with much success at the time they were painted. In more modern days Wilson has been ranked as the true founder of landscape in England, and one of the most sincere of English painters.

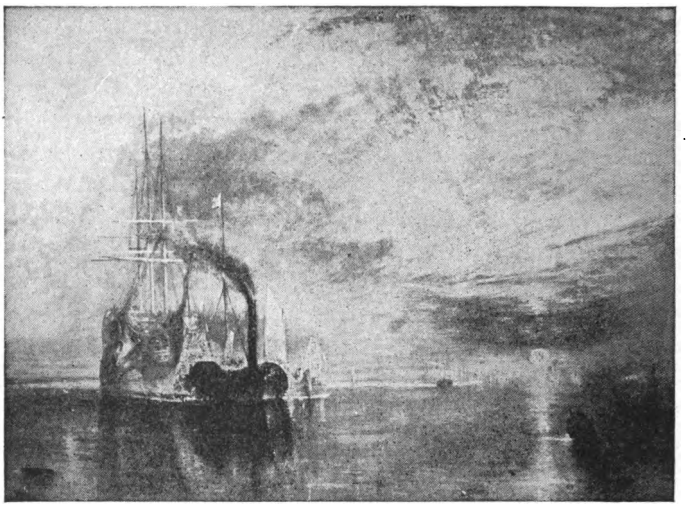

FIG. 138. — TURNER. FIGHTING TÉMÉRAIRE. TATE GALLERY, LONDON.

THE NORWICH SCHOOL: Old Crome (1769–1821), though influenced to some extent by Wilson and the Dutch painters, was an original talent, painting English scenery with much simplicity and considerable power. He was sometimes rasping with his brush, and had a small method of recording details combined with mannerisms of drawing and composition, and yet gave an out-of-doors feeling in light and air that was astonishing. His large trees have truth of mass and accuracy of drawing, and his foregrounds are painted with solidity.

He was a keen student of nature, and drew about him a number of landscape painters at Norwich, who formed the Norwich School. Crome was its leader, and the school made its influence felt upon English landscape painting. **J. B. Crome** (1793–1842), **Stark** (1794–1859), **Vincent** (1796–1830), belonged to it, but **Cotman** (1782–1842) was the best painter of the group. His water-color drawings of architecture, landscape, and harbor scenes are excellent in breadth and color. Moreover he had imagination and fine feeling to a greater extent than any other of the school.

The most noteworthy of the English landscapists, with the exception of Turner, was **John Constable** (1776–1837). His foreign bias, such as it was, came from a study of the Dutch masters. There were two sources from which the English landscapists drew. Those who were inclined to the classic, men like Wilson, **Calcott** (1779–1844), and Turner, drew from the Italian of Poussin and Claude; those who were content to do nature in her real dress, men like Gainsborough and Constable, drew from the Dutch of Hobbema and his contemporaries. A certain sombreness of color and manner of composition in Constable may be attributed to Holland; but these were slight features as compared with the originality of the man. He was a close student of nature who painted what he saw in English country life, and painted it with a knowledge and an artistic sensitiveness never surpassed in England. The rural feeling was strong with him, and his evident pleasure in simple scenes is readily communicated to the spectator. There is no attempt at the grand or the heroic. He never cared much for mountains, but was fond of cultivated uplands, trees, bowling clouds, and torn skies. Bursts of sunlight, storms, atmospheres, all pleased him. With detail he was little concerned. He saw landscape in large patches of form and color, and so painted it. His handling was broad and solid, and at times a little heavy. His

light was often forced by sharp contrast with shadows, and frequently his pictures appear spotty from isolated glitters of light strewn here and there. In color he helped eliminate the brown landscape and substituted in its place the green and blue of nature. In atmosphere he was excellent. His influ-

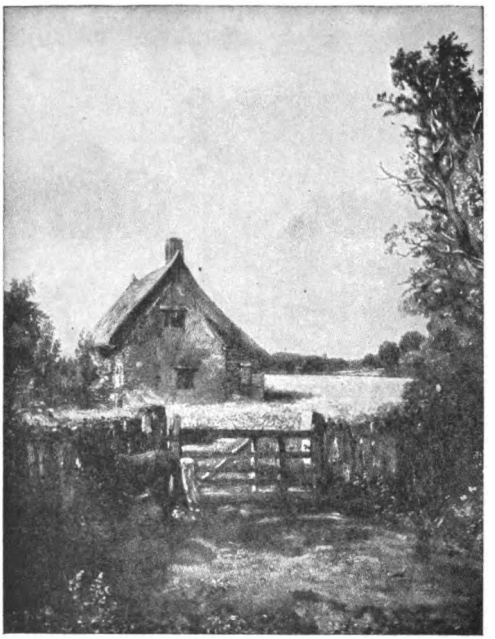

FIG. 139. — CONSTABLE. COTTAGE. SOUTH KENSINGTON MUSEUM.

ence upon English art was impressive, and in 1824 the exhibition at Paris of his Hay Wain, together with some work by Bonington and Fielding, is supposed to have had an effect upon the painters of the Fontainebleau-Barbizon School; but this latter influence has been exaggerated in statement.

Bonington (1801–1828) died young, and though of English parents his training was essentially French, and he really belonged to the French school — an associate of Delacroix. His study of the Venetians turned his talent toward warm coloring, in which he excelled. In landscape his broad handling was somewhat related to that of Constable, and from the fact of their works appearing together in the Salon of 1824 they are often spoken of as influencers of the modern French landscape painters.

Turner (1775–1851) is perhaps the best known name in English art. His celebrity is somewhat disproportionate to his real merits, though it is impossible to deny his great ability. He was a man learned in all the forms of nature and schooled in all the formulas of art; yet he was not a profound lover of nature or a faithful recorder of what things he saw in nature, except in his early days. In the bulk of his work he showed the traditions of Claude, with additions of his own. His taste was a mixture of the romantic and the classic (he possessed all the knowledge and belongings of the historical landscape), and he delighted in great stretches of country broken by sea-shores, rivers, high mountains, fine buildings, and illumined by blazing sunlight and gorgeous skies. His composition was at times bombastic in its vast perspective and sweeping horizon lines; his light was usually bewildering in intensity and often unrelieved by shadows of sufficient depth; his tone was sometimes faulty and distorted for effect. In color he was not always harmonious, but inclined to be capricious, uneven, showing fondness for arbitrary if decorative schemes of color. The object of his work seems to have been to dazzle, to impress with a wilderness of lines and hues, to overawe by imposing scale and grandeur. His paintings are impressive, ornate, splendid, but often they smack of the stage, and are as frequently grandiloquent as grand. His early works, especially in water-colors, where he shows himself a

follower of Girtin, are saner than his later canvases in oil. The water-colors are carefully done, subdued in color, and true in light. They belong in his first period. From 1802, or thereabouts, to 1830 was his second period, in which Italian composition and much color were used. The last twenty years of his life he inclined to the bizarre, and turned his canvases into color masses that are often incoherent but nevertheless supremely beautiful. With all his shortcomings Turner was an artist to be respected and admired. He knew his craft,

FIG. 140. — MILLAIS. VALE OF REST. TATE GALLERY, LONDON.

in fact, knew it so well that he relied too much on artificial effects, drew away from the model of nature, and finally passed into the extravagant.

THE WATER-COLORISTS: About the beginning of the nineteenth century a school of water-colorists, founded originally by **Cozens** (1752–1799) and **Girtin** (1775–1802), came into prominence and developed English art in a new direction. It began to show with a new force the transparency of skies, the luminosity of shadows, the delicacy and grace of clouds, the brilliancy of light and color. Sandby and Blake were primitives in the use of the medium, but Stothard employed

it with much sentiment, charm, and *plein-air* effect. Turner was quite a master of it, and his best preserved work is done in it. **Fielding** (1787–1855) used water-color effectively in giving large feeling for space and air; **Prout** (1783–1852) employed it in architectural drawings of the principal cathedrals of Europe; and **Cox** (1783–1859), **Dewint** (1784–1849), **Hunt** (1790–1864), **Cattermole** (1800–1868), men whose names only can be mentioned, all won recognition with this medium. Water-color drawing is to-day said to be a department of art that expresses the English pictorial feeling better than any other, though this is not an undisputed statement.

PRE-RAPHAELITISM: This important movement in English painting was started about 1847, primarily by **Rossetti** (1828–1882), **Holman Hunt** (1827–1910), and **Sir John Millais** (1829–1896), associated with several sculptors and poets, seven in all. It was an emulation of the sincerity, the loving care, and the scrupulous exactness in truth that characterized the Italian painters before Raphael. Its advocates, including Mr. Ruskin the critic, maintained that after Raphael came that fatal facility in art which seeking grace of composition lost truth of fact and spontaneity, and that the proper course for modern painters was to return to the sincerity and veracity of the early masters. Hence the name pre-Raphaelitism, and the signatures on their early pictures, P. R. B., pre-Raphaelite Brother. To this attempt to gain the true regardless of everything else was added a morbidity of thought mingled with mysticism, moral and religious pose, and studied simplicity. Some of the painters of the Brotherhood went so far as following the habits of the early Italians, seeking retirement from the world, and carrying with them a Gothic earnestness of air. There is no doubt about the sincerity that entered into the movement. It was an honest effort to gain the true, the good, and as a result, the beautiful; but it was no less a striven-after honesty and an imitated earnestness. The

Brotherhood did not last for long, the members drifted from each other and began to paint, each after his own style, and pre-Raphaelitism passed away as it had arisen, though not without leaving a powerful stamp on English art, especially in decoration.

Rossetti, an Italian by birth though English by adoption, was the type of the Brotherhood. He was more of a poet than a painter, took most of his subjects from Dante, and

FIG. 141. — BURNE-JONES. LOVE AMONG THE RUINS.

painted as he wrote, in a mystical romantic spirit. He was always of a retiring disposition and never exhibited publicly after he was twenty-eight years of age. As a draftsman he was awkward in line and not always true in modelling. In color he was not remarkable save by contrast with his associates though he had considerable decorative sense. The shortcoming of his art, as with that of the others of the Brotherhood, was that in seeking truth of detail he lost truth of *ensemble*. This is perhaps better exemplified in the works of Holman Hunt. He spent infinite pains in getting the truth of

detail in his pictures; he travelled in the East and painted types, costumes, and scenery in Palestine to gain the historic truths of his Scriptural scenes; but all that he produced was little more than a survey, a report, a record of the facts. The insistence upon every detail isolated all the facts and left them isolated in the pictures. In seeking the minute truths he overlooked the great truths of light, air, and setting. His color was crude, his values were never well preserved, and his brush-work was always hard and tortured.

Millais showed some of this disjointed effect in his early work when he was a member of the Brotherhood. He did not hold to his early convictions, however, and soon abandoned the pre-Raphaelite methods for a more conventional style. He painted some remarkable portraits and some excellent figure pieces, and all told held high rank in English art; but he was an uneven painter, often doing weak, harshly-colored work. Moreover, the English tendency to tell stories with the paint-brush found in Millais a faithful upholder.

Madox Brown (1821–1893) never joined the Brotherhood, though his leaning was toward its principles and he certainly had a strong influence upon Rossetti. He had considerable dramatic power, with which he illustrated historic scenes, and among contemporary artists stood well. The most decided influence of pre-Raphaelitism shows in **Burne-Jones** (1833–1898), a pupil of Rossetti, and one of the most original painters of the English school. From Rossetti he got mysticism, sentiment, poetry, and from association with Swinburne and William Morris, the poets, something of the literary in art, which he put forth with artistic effect. He did not follow the Brotherhood in its pursuit of absolute truth of fact, but used facts for decorative effect in line and color. His ability to fill a given space gracefully shows with fine results in his pictures, as in his stained-glass designs. He was only a fair

draftsman and modeller, a rather frail colorist, and in brushwork he was labored, and unique in dryness. He was, however, a man of much imagination, and his conceptions, though illustrative of literature, do not suffer thereby because his treatment did not sacrifice the artistic. He has been the butt of considerable shallow laughter from time to time, like many another man of ability. **Albert Moore** (1840–1893), a graceful painter of a decorative ideal type, rather followed the Rossetti-Burne-Jones example, and is an illustration of the influence of pre-Raphaelitism, as are also **Lewis** (1805–1876) and **John Brett** (1832–1902).

FIG. 142. — LEIGHTON. LACHRYMAE. METROPOLITAN MUSEUM, NEW YORK.

LATER FIGURE AND PORTRAIT PAINTERS: The influence of pre-Raphaelitism had almost died out in 1875. To it there succeeded a cosmopolitanism — a picking and choosing of whatever was best in modern art with a leaning and a liking for French methods. This was not marked with the older men but toward the end of the century the younger men showed it. **Sir Frederick Leighton** (1830–1896), during his life, was ranked as a fine academic draftsman, but not a man with the color-sense or the brushman's quality in his

work. **Watts** (1818–1904) was perhaps a labored technician, and in color was often sombre; but he was a man of much imagination, occasionally rose to grandeur in conception, and painted some superb portraits, notably the one of Walter Crane. Some of his earlier works are almost Venetian in their decorative quality. **Orchardson** (1835–1910) was more of a painter, pure and simple, than Watts and an excellent if mannered colorist. He was a Scotchman who did historical figure pieces and portraits. In portraiture **Holl** (1845–1888) had a forceful method of presentation and at the present time **William Orpen,** an Irishman, is decidedly the leader among the younger men. There are a number of older portrait painters — **Herkomer, Ouless, Sir George Reid** — who have done excellent work.

LANDSCAPE AND MARINE PAINTERS: In the department of landscape there are also many painters in England of contemporary importance. **Vicat Cole** (1833–1893) had considerable exaggerated reputation as a depicter of sunsets and twilights; **Cecil Lawson** (1851–1882) gave promise of great accomplishment, and lived long enough to do some excellent work in the style of the French Rousseau, mingled with an influence from Gainsborough; **Alfred Parsons** was a little hard and precise in his work; **Sir Alfred East** was more poetic and perhaps more effective; while **Edward Stott** and **J. R. Reid** have given individual interpretations of nature of much charm. In marines **Hook** (1819–1907) belonged to the older school, and was not entirely satisfactory. The best sea-painter in England was **Henry Moore** (1831–1895), a man who painted well and gave the large feeling of the ocean with fine color qualities. After him should be mentioned **Napier Hemy, W. L. Wyllie, Edwin Hayes.** Some contemporary painters that defy classification should be noted here — **Frank Brangwyn,** a decorative painter of marked distinction, and **J. M. Swan,** an excellent painter of animals.

NEWLYN SCHOOL: This was not a school in the strict sense of the word so much as an association of young men in a colony on the Cornish coast. There was, of course, some similarity of view and method among them with plenty of room left for individual expression. **Stanhope Forbes** was the real leader and among others who belonged to it were **Frank Bramley, Norman Garstin, H. S. Tuke,** and **T. C. Gotch.**

FIG. 143. — WATTS. LOVE AND DEATH.

SCOTTISH SCHOOL: A group of painters at Glasgow some years ago rapidly developed into what is known as a Scottish School. They were all more or less influenced at first by the French romanticists and the Fontainebleau-Barbizon painters and later on, especially the younger men, fell under the influence of **William McTaggart** and **Whistler.** Some of the men who have won distinct success in that school are **E. A. Walton, Sir James Guthrie, George Henry, Edward Hornel, John Lavery, Joseph Crawhall, Alexander Roche, John Lawson, A. McBride, Thomas Morton, Henry Spence, James Paterson, James Hamilton, D. Y. Cameron, Arthur Melville.**

MODERN MOVEMENTS AND MEN: The cosmopolitan tendency of modern English art goes little farther than Paris. Many of the painters have accepted the methods of men like Courbet, Corot, Manet, or Monet and combined French technique with native view and feeling. For some years the works of these men — **P. W. Steer, Arthur Hacker, C. W. Furse, Mark Fisher, S. J. Solomon, Walter Sickert, J. R.**

Reid, A. D. Peppercorn, and painters of the Scotch school mentioned above — were shown at the new English Art Club. The more modern of the moderns have of recent years displayed their outputs at the exhibitions of the International Society where for the present they may be left without comment.

EXTANT WORKS: English art cannot be seen to advantage, outside of England. In the Metropolitan Museum, N.Y., and in private collections there are some good examples of the older men — Reynolds, Turner, Gainsborough, and their contemporaries. In the Louvre there are some indifferent Constables and some good Boningtons. In England the best collection is in the National Gallery, the Tate Gallery, and the Wallace Collection. Next to this the South Kensington Museum for Constable sketches. Elsewhere the Glasgow, Edinburgh, Liverpool, Windsor galleries, and the private collections of the Duke of Westminster, and others. Turner is well represented in the Tate Gallery, though his oils have suffered through time and the use of fugitive pigments. For the living men, their work may be seen in the yearly exhibitions at the Royal Academy and elsewhere. There are comparatively few modern English pictures in America.

CHAPTER XXII

AMERICAN PAINTING

BOOKS RECOMMENDED: *American Art Review;* Amory, *Life of Copley; The Art Review;* Balch, *Art in America before the Revolution;* Caffin, *American Masters of Painting;* Clement and Hutton, *Artists of the Nineteenth Century;* Colden, *Life of Fulton;* Cortissoz, *John La Farge;* Cox, *Artist and Public; Winslow Homer;* Cummings, *Historic Annals of the National Academy of Design;* Downes, *Boston Painters* (in *Atlantic Monthly, Vol. 62*); Dunlap, *Arts of Design in United States;* Durand, *Life and Times of A. B. Durand;* Duret, *Whistler;* Flagg, *Life and Letters of Washington Allston;* French, *Art and Artists of Connecticut;* Galt, *Life of West;* Healy, *Reminiscences of a Portrait Painter;* Isham, *History of American Painting;* King, *American Mural Painting;* Knowlton, *W. M. Hunt;* Lester, *The Artists of America;* Low, *A Painter's Progress;* Mason, *Life and Works of Gilbert Stuart;* Mather, *Homer Martin;* Meynell, *John S. Sargent;* Morse, *Letters and Journals of S. F. B. Morse;* Pennell, *Life of Whistler;* Perkins, *Copley;* Sheldon, *American Painters; Recent Ideals of American Art;* Trumble, *George Inness;* Trumbull, *Autobiography and Letters;* Tuckerman, *Book of the Artists;* Van Dyke, *Art for Art's Sake;* Van Rensselaer, *Six Portraits;* Vedder, *Digressions of V.*; Waern, *John La Farge;* Ware, *Lectures on Allston;* White, *A Sketch of Chester A. Harding.*

AMERICAN ART: It is hardly possible to predicate much about the environment as it affects art in America. The result of the climate, the temperament, and the mixture of nations in the production or non-production of painting in America cannot be accurately computed at this early stage of history. One thing only is certain, and that is, that the building of a new commonwealth out of primeval nature does

not call for the production of art in the early periods of development.

The first centuries in the history of America were devoted to securing the necessities of life, the energies of the time were of a practical nature, and art as an indigenous product was hardly known. After the Revolution, and indeed before it, a hybrid portraiture, largely borrowed from England, began to appear, and after 1825 there was an attempt at landscape work: but painting as an art worthy of very serious consideration came in only with the sudden growth in wealth and taste following the War of the Rebellion and the Centennial Exhibition of 1876. The best of American art dates after 1878, though during the earlier years there were painters of note who cannot be passed over unmentioned.

THE EARLY PAINTERS: The "limner," or the man who could draw and color a portrait, seems to have existed very early in American history. **Smibert** (1684–1751), a Scotch painter, who settled in Boston, **Watson** (1685?–1768), another Scotchman, who settled in New Jersey, **Blackburn** (1700?–1765), who was at Boston for fifteen years, were of this class — men capable of giving a likeness, and a little more. They were followed by English painters of even less consequence. Then came **Copley** (1737–1815) and **West** (1738–1820), with whom painting in America really began. They were good men for their time, but it must be borne in mind that the times for art were not at all favorable. West was a man about whom many infant-prodigy tales have been told, but he never grew to be a great artist. He was ambitious beyond his power, indulged in theatrical composition, was hot in color, and never was at ease in handling the brush. Most of his life was passed in England, where he had a vogue, was elected President of the Royal Academy, and became practically a British painter. Copley perhaps was more American than West, and more of a painter though he, too,

passed most of his life in England and is usually regarded as an English painter. Some of his portraits are exceptionally fine, and his figure pieces, such as Charles I Demanding the Five Members of House of Commons, are excellent in color and composition. The National Gallery, London, possesses good

FIG. 144. — COPLEY. LADY WENTWORTH. NEW YORK PUBLIC LIBRARY.

examples of his larger canvases. **C. W. Peale** (1741–1827), a pupil of both Copley and West, was perhaps more fortunate in having celebrated characters like Washington for sitters than in his art. Technically he was hard, dry, and mechanical, as were also **Matthew Pratt** (1734–1805), **Robert Pine** (1742–1790), **Joseph Wright** (1756–1793), **Ralph Earle** (1751–1801),

Robert Fulton (1765–1815)—all of them primitives in art and limited in skill. **Trumbull** (1756–1843) preserved on canvas the Revolutionary history of America and, all told, did it very well. Some of his compositions, portraits, and miniature heads in the Yale Art School at New Haven are drawn and painted in a masterful manner and are as valuable for their art as for the incidents which they portray. They are a surprise and a delight for their skill and ease of handling.

Gilbert Stuart (1755–1828) was the best portrait-painter of all the early men, and his work holds very high rank even with the schools of to-day. He was one of the first in American art-history to show skilful accuracy of the brush, a good knowledge of color, and some artistic sense of dignity and carriage in the sitter. He was not always a good draftsman, and he had a manner of laying on pure colors without blending them that sometimes produced sharpness in modelling; but as a general rule he painted a portrait with force and with truth. He was a pupil of Alexander, a Scotchman, and afterward an assistant to West. He settled in Boston, and during his life painted most of the great men of his time, including Washington.

Vanderlyn (1776–1852) met with adversity all his life long, and perhaps never expressed himself fully. He was a pupil of Stuart, studied in Paris and Italy, and his associations with Aaron Burr made him quite as famous as his pictures. His Ariadne, now in the Pennsylvania Academy, attracted notice in his day for its good drawing of the nude, and his portraits were something more than respectable. **Washington Allston** (1779–1843) was a painter whom literary New England at one time ranked high, but he hardly deserved high position. Intellectually he was a man of lofty and poetic aspirations, but he never had the painter's sense or the painter's skill. He was an aspiration rather than a consummation. He cherished notions about ideals, dealt in imaginative allegories, and failed

to observe the pictorial character of the world about him. As a result of this, and poor artistic training, his art had too little basis in nature and too little skill in representation. **Rembrandt Peale** (1787–1860), like his father, was a painter of

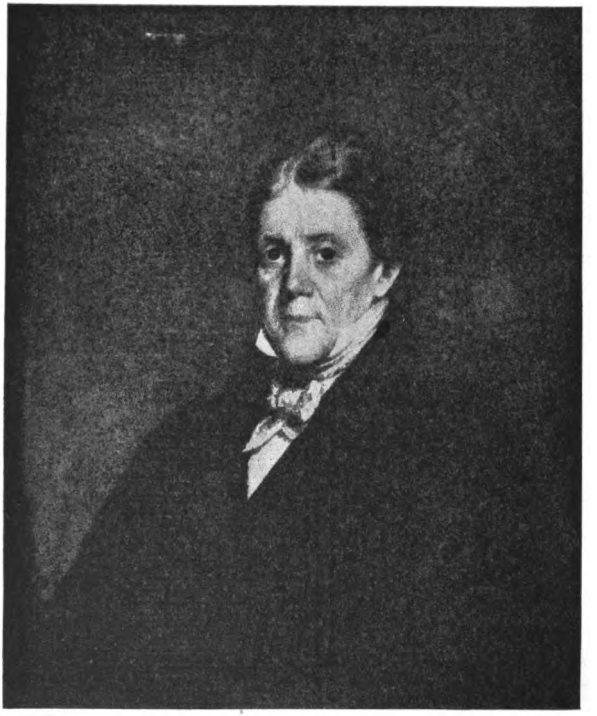

FIG. 145. — HARDING. JOHN RANDOLPH OF ROANOKE. CORCORAN GALLERY, WASHINGTON.

Washington portraits of rather mediocre quality. **Waldo** (1783–1861), who worked in collaboration with **Jewett** (1795–1873), was little better, but **S. F. B. Morse** (1791–1872) gave distinct promise in portraiture and really did some exceptional work such as the La Fayette in the New York City Hall.

Jarvis (1780–1834) and **Sully** (1783–1872) were both British born, but their work belongs here in America, where most of their days were spent. Sully could paint a very good portrait occasionally, though he always inclined toward the weak and the sentimental, especially in his portraits of women. In this he was influenced, to his injury perhaps, by the work of Sir Thomas Lawrence. **Leslie** (1794–1859) and **Newton** (1795–1835) were Americans, but, like West and Copley, they belong in their art more to England than to America. In all the early American painting the British influence may be traced with sometimes an inclination to follow Italy in large compositions.

THE MIDDLE PERIOD in American art dates from 1825 to about 1878. During that time, something distinctly American began to appear in the landscape work of **Doughty** (1793–1856) and **Thomas Cole** (1801–1848). Both men were substantially self-taught, though Cole received some instruction from a portrait painter named Stein. Cole during his life was famous for his Hudson River landscapes, and for two series of pictures called The Voyage of Life and The Course of Empire. The latter were really epic poems upon canvas, done with much blare of color and literary explanation in the title. His chief work was in pure landscape, which he pictured with considerable accuracy in drawing, though it was faulty in lighting and gaudy in coloring. Brilliant autumn scenes were his favorite subjects. His work had the merit of originality and, moreover, it must be remembered that Cole was one of the beginners in American landscape art. **Durand** (1796–1886) was an engraver until 1835, when he began painting portraits, and afterward developed landscape with considerable power. He was usually simple in subject and realistic in treatment, with not so much insistence upon brilliant color as some of his contemporaries. Some of his portraits are of exceptional excellence. **Kensett** (1818–1872) was a follower in landscape

of the so-called Hudson River School of Cole and others, though he studied seven years in Europe. His color was rather warm, his air hazy, and the general effect of his landscape that of a

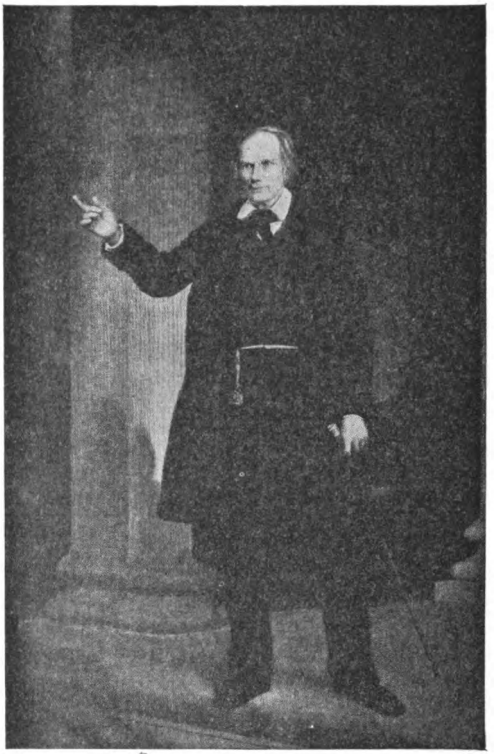

FIG. 146. — JARVIS. HENRY CLAY. CITY HALL, NEW YORK.

dreamy autumn day with poetic suggestions. **F. E. Church** (1826–1900) was a pupil of Cole, and followed him in seeking the grand in mountain scenery. With Church should be mentioned a number of artists — **Casilear** (1811–1893), **Hubbard** (1817–1888), **Hill** (1829–), **Bierstadt** (1830–1902),

Thomas Moran (1837–) — who have achieved reputation by canvases of the Rocky Mountains and other novelties of American scenery. Some other painters of smaller canvases belong in point of time, and also in spirit, with the Hudson River landscapists — painters, too, of considerable merit, as **David Johnson** (1827–1908), **Bristol** (1826–), **Sandford Gifford** (1823–1880), **McEntee** (1828–1891), **Whittredge** (1820–1910), the last two very good portrayers of autumn scenes; and **Bradford** (1830–1892) and **W. T. Richards** (1833–1905), marine-painters.

PORTRAIT, HISTORY, AND GENRE-PAINTERS: Contemporary with the early landscapists were a number of figure-painters, most of them self-taught, or taught badly by foreign or native artists, and yet men who produced creditable work. **Chester Harding** (1792–1866) was one of the early portrait-painters of this century who achieved enough celebrity in Boston to be the subject of what was called "the Harding craze." Some of his portraits in the Corcoran Gallery are excellent. With him came **Francis Alexander** (1800–1881) who also had something of a vogue as a portraitist and **John Neagle** (1799–1865) who deserved more of a vogue than he had for he painted some very forceful portraiture. **Elliott** (1812–1868) was a pupil of Trumbull, and a man of considerable reputation, as was also **Inman** (1801–1846), a portrait and *genre*-painter with a smooth, detailed brush. **Ingham** (1796–1863), **Page** (1811–1885), **Gray** (1819–1877), **Baker** (1821–1880), **Huntington** (1816–1906), the third President of the Academy of Design; **Healy** (1808–1894), a portrait-painter of more than average excellence; **Mount** (1807–1868), one of the earliest of American *genre*-painters, were all men of note in this middle period.

Leutze (1816–1868) was a German by birth but an American by adoption, who painted many large historical scenes of the American Revolution, such as Washington Crossing the Delaware, besides many scenes taken from European history.

He was a pupil of Lessing at Düsseldorf, and had something to do with introducing Düsseldorf methods into America. He was a painter of ability, if at times hot in color and dry in handling. Occasionally he did a fine portrait, like the Seward in the Union League Club, New York.

During this period, in addition to the influence of Düsseldorf and Rome upon American art, there came the influence of French art with **Hicks** (1823–1890) and **Hunt** (1824–1879), both of them pupils of Couture at Paris, and Hunt also of Millet at Barbizon. Hunt was the real introducer of Millet and the Barbizon - Fontainebleau artists to the American people. In 1855 he established himself at Boston, had a large number of pupils, and met with great success as a teacher. He was a painter of ability, but perhaps his greatest influence was as a teacher and an instructor in what was good art as distinguished from what was false and meretricious. He certainly was among the first in America to teach catholicity of taste, truth and sincerity in art, and art in the painter rather than in the subject. Contemporary with Hunt lived **George Fuller** (1822–1884), a unique man in American painting for the sentiment he conveyed in his pictures by means of color and atmosphere. Though never proficient in the grammar of art he managed by blendings

FIG. 147. — DURAND. LANDSCAPE. NEW YORK PUBLIC LIBRARY.

of color and tonal relations to suggest certain sentiments regarding light and air that have been rightly esteemed poetic.

THE THIRD PERIOD in American painting began immediately after the Centennial Exhibition at Philadelphia in 1876. Undoubtedly the display of art, both foreign and domestic, at that time, together with the national prosperity and great growth of the United States, had much to do with stimulating activity in painting. Many young men at the beginning of this period went to Europe to study in the studios at Munich, and later on at Paris. Before 1880 some of them had returned to the United States, bringing with them knowledge of the technical side of art, which they immediately began to give out to many pupils. Gradually the influence of the young men from Munich and Paris spread. The Art Students' League, founded in 1875, was incorporated in 1878, and the Society of American Artists was established in the same year. Societies and painters began to spring up all over the country, and as a result there is in the United States to-day an artist body technically as well trained and in spirit as progressive as in almost any country of Europe. The late influence shown in painting has been largely a French influence, and the American artists have been accused from time to time of echoing French methods. The accusation is true in part. Paris is the centre of all art-teaching to-day, and the Americans, in common with the Europeans, accept French methods, not because they are French, but because they are the best extant. In subjects and motives, however, the American school is as original as any school can be in this cosmopolitan age.

PORTRAIT, FIGURE, AND GENRE-PAINTERS (1878–1915): It must not be inferred that the painters prominent in American art after 1876 were all young men schooled after that date. On the contrary, some of the best of them were men past middle life who began painting long before

1876, and by dint of observation and prolonged study continued with the modern spirit. For example, **Winslow Homer** (1836–1910) was one of the strongest and most original of all the American artists, a man who never had the advantage of the highest technical training, yet possessed a feeling for color, a dash and verve in execution, an originality in subject, and an individuality of conception that are unsurpassed. As a painter of the sea he has no superior in American art. **East-**

FIG. 148. — HOMER. MARINE. METROPOLITAN MUSEUM, NEW YORK.

man Johnson (1824–1906) was one of the older portrait and figure-painters who stood among the younger generations without jostling, because he had in measure kept himself informed with modern thought and method. He was a good, conservative painter, possessed of taste, judgment, and technical ability. **Elihu Vedder** (1836–) is more of a draughtsman than a brushman. His color-sense is not acute nor his handling free, but he has an imagination which, if somewhat more literary than pictorial, is nevertheless very effective. He has lived in Rome for many years. **John La Farge** (1835–

1910) and **Albert Ryder** (1847–) are both colorists, and La Farge in artistic feeling was a man of much power. Almost all of his pictures have fine decorative quality in line and color and are thoroughly pictorial. His Ascension in the New York church of that name still remains one of the best of our mural decorations and his work in stained glass bears witness to his fine sense of color. In point of time Whistler belongs with these men although he finds mention in a later paragraph, and some other painters of foreign extraction or affinity, such as **E. H. May** (1824–1887) and **C. C. Coleman** (1840–), should be mentioned just here.

The "young men," so-called, though some of them are now past middle life, are perhaps more facile in brushwork and better trained draftsmen than those we have just mentioned. They have cultivated vivacity of style and cleverness in statement, frequently at the expense of the larger qualities of art. **Sargent** (1856–) is, perhaps, the most considerable portrait-painter now living, a man of unbounded resources technically and fine natural abilities. He is draftsman, colorist, brushman — in fact, almost everything in art that can be cultivated. His taste is sometimes questioned, and he is occasionally given to dashing effects that are more clever than permanent; but that he is a master in portraiture has already been abundantly demonstrated. In recent years his drawings of Venice and his landscapes have shown not only amazing adroitness but a remarkable point of view. His eye is just as wonderful as his hand. **Chase** (1849–) is also an exceptionally good portrait-painter, and he handles the *genre* subject and still-life with brilliant color and a swift, sure brush. In brush-work he is exceedingly clever, and is an excellent technician in almost every respect. Not always profound in matter he generally manages to be entertaining in method. Moreover, as a teacher he has had a wide influence upon American art counting, as he does, his pupils by the hundreds.

Blum (1857–1903) was, a few years ago, well known to magazine readers through many black-and-white illustrations. He was also a painter of *genre* subjects taken from many lands, and handled with brilliancy and force. **Dewing** (1851–) is a painter with a refined sense not only in form but in color. His pictures are usually small, but exquisite in delicacy and decorative charm. **Thayer** (1849–) is fond of large canvases, a man of earnestness, sincerity, and imagination, but not a clean-cut draftsman, not a profound colorist, and a rather heavy

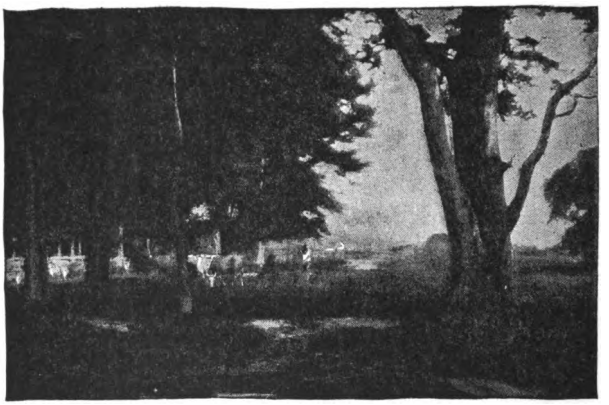

FIG. 149. — INNESS. LANDSCAPE.

brushman. He has, however, something to say, and in a large sense is an artist of uncommon ability. **Kenyon Cox** (1856–) is a draftsman, with a liking for line and formal composition, after the manner of the Venetians, and these he has recently employed to good purpose in many large mural decorations. He is a writer on art as well as a painter and has marked ability in both fields.

The number of good portrait-painters at present working in America is very large, and mention can be made of but a few in addition to those already spoken of. **Alexander, Beck-**

with, Lockwood, Benson, Wiles, Smedley, Cecilia Beaux, Vinton, Eakins, Collins, Weir, have all had the advantage of foreign study and are very well equipped technically. Each one has his point of view and interprets in his own way. In figure and *genre*-painting the list of really good painters could be drawn out almost indefinitely, and again mention must be confined to a few only, — **Duveneck, Eaton, De Camp, Shirlaw, Brush, Hassam, Metcalf, Henri, Tarbell, Kendall.** In recent years the building of municipal, state, and national buildings and the growth of educational institutions has called for the services of mural painters. The want has been well supplied by a number of painters, the most prominent of whom are **Blashfield, Simmons, Mowbray, Reid, Millet, Low, C. Y. Turner.** This field has taken on large proportions and offers rare opportunity for new development.

Most of the men whose names are given above are resident in America; but, in addition, there is a large contingent of men, American born but resident abroad, who can hardly be claimed by the American school, and yet belong to it as much as to any school. They are cosmopolitan in their art, and reside in Paris, Munich, London, or elsewhere, as the spirit moves them. Sargent, the portrait-painter, belongs to this group, as did also **Whistler** (1834–1903), one of the most artistic of all the moderns. Whistler, though long resident in London and Paris, owed allegiance to no school, and such art as he produced was peculiarly his own, save a leaven of influences from Courbet, Velasquez, and the Japanese. His art is the perfection of delicacy, both in color and in line. It has the pictorial charm of mystery and suggestiveness, and the technical effect of light, air, and space. There is nothing better produced in modern painting, but much very like it is produced by followers and imitators. No painter of recent years has had so much influence on contemporary painting as Whistler. **E. A. Abbey** (1852–1911), as well known by his

pen-and-ink work as by his paintings, **J. J. Shannon** and **McLure Hamilton** the portrait painters, with **Mark Fisher,** are American born but have lived long in London and are identified with English art.

In Paris and elsewhere there are many American-born painters, who again belong with the French school as much as the American. **Bridgman** is an example, and **Dannat, Alexander Harrison, Hitchcock, McEwen, Melchers, Pearce, Julius Stewart, Julian Story, Mary Cassatt, Weeks** (1849–1903), **Walter Gay,** have nothing distinctly American about their art. It is semi-cosmopolitan with a leaning toward French methods.

FIG. 150. — SARGENT. MRS. IAN HAMILTON.

LANDSCAPE AND MARINE PAINTERS (1878–1915): In the department of landscape painting America has had since 1825 something distinctly national, and has at this day. In recent years the impressionist *plein-air* school of France has influenced many painters, and the prismatic landscape is quite as frequently seen in American exhibitions as in the Paris Salons. Besides this, and still more recently, the influence of Whistler's work has shown in landscape as well as in portrait and figure piece. But American landscape art rather dates ahead of French impressionism or Whistlerism. The strongest landscapist of our times, **George Inness** (1825–

1904), was never seriously influenced by foreign example. His style underwent many changes, yet always remained distinctly individual. He was always an experimenter and an uneven painter, at times doing work of wonderful force, and

FIG. 151. — ALEXANDER. PORTRAIT OF WHITMAN. METROPOLITAN MUSEUM, NEW YORK.

then again falling into weakness. The solidity of nature, the mass and bulk of landscape, he has shown with a power second to none. He was fond of the sentiment of nature's light, air, and color, and put it forth more in his later than in his earlier canvases. Among his contemporaries **A. H. Wyant** (1836–1892) was one of the best and strongest of the

American landscape painters. He descended from the old Hudson River School, but outgrew it, went beyond it, became one of the notable men in American art. **Swain Gifford** (1840–1905), **Samuel Colman, Gay, Shurtleff** (1838–1915) have all done excellent work uninfluenced by foreign schools of to-day. **Homer Martin's** (1836–1897) landscapes, from their breadth of treatment, are popularly considered rather indifferent work, but in reality they are excellent in color and poetic feeling.

FIG. 152. — HENRI. YOUNG WOMAN IN BLACK.

The "young men" again, in landscape as in the figure, are working in the modern spirit, though in substance they are based on the traditions of the older American landscape school. There has been much achievement with such landscapists as **Tryon, Platt, Murphy, Dearth, Crane, Dewey, Coffin, Horatio Walker, Metcalf, Palmer, Blakelock, Ranger, Lawson, Birge Harrison, Ben Foster, Octhman, W. L. Lathrop, Redfield.** Among those who favor the so-called impressionistic view are **Twachtman** (1853–1902), **Robinson** (1852–

1896), **Weir,** and **Hassam,** landscape-painters of undeniable power. In marines **Gedney Bunce** has portrayed many Venetian lagoon scenes of charming color-tone, **Winslow Homer** has given the power of the sea as no one else, and other painters such as **Maynard, Kost, Snell, Rehn, Butler, Chapman, Woodberry, Dougherty, Emil Carlsen, Waugh,** have made excellent records of its various appearances.

It is impossible to make note here of the work of the newest "arrivals" in painting or to keep pace with the movements that so swiftly come and go: but the names may be mentioned of some of the moderns who have attracted recent attention — **Jonas Lie, Arthur B. Davies, C. C. Cooper, George B. Luks, John Sloan, William Glackens, Jerome Myers, Everett Shinn, George Bellows, Gardner Symons, W. Elmer Schofield, Jean McLane.**

EXTANT WORKS: The works of the early American painters are to be seen principally in the Boston Museum of Fine Arts, the Athenæum, Mass. Hist. Soc., Harvard College, Redwood Library, Newport, Metropolitan Mus., New York and Hist. Soc. Libraries, the City Hall, Century Club, Chamber of Commerce, National Acad. of Design, N. Y. In New Haven, at Yale School of Fine Arts, in Philadelphia at Penna. Acad. of Fine Arts, in Rochester Powers's Art. Gal., in Washington Corcoran Gal. and the Capitol.

The works of the living men are seen in the exhibitions held from year to year at the Academy of Design, N.Y., in Philadelphia, Chicago, Boston, Pittsburgh, St. Louis, and elsewhere throughout the country. Some of their works belong to permanent institutions like the Metropolitan Mus., the Pennsylvania Acad., the Art Institute of Chicago, but there is no public collection of pictures that represents American Art as a whole, with the possible exception of the Corcoran Gallery at Washington and the Smithsonian Institution, where recent gifts by Mr. Freer and Mr. Evans have made an excellent beginning.

POSTSCRIPT

RECENT PAINTING IN AUSTRIA-HUNGARY, RUSSIA AND SCANDINAVIA

BOOKS RECOMMENDED: Boyesen, *Norwegian Painters* (in *Scribner's, Dec., 1892*); Bulgakov, *Our [Russian] Artists;* Devienne, *Les Artistes du Nord au Salon de 1874;* Holme, *Art Revival in Austria;* Muther, *History of Modern Painting;* Van Dyke, *Painting at the Fair* (*Century Magazine, July, 1894*); Weitemeyer, *Dänemark, Geschichte und Beschreibung.* The books on these scattering schools are few and in languages not readable by the average person. The main information must be derived from journals like the *Gazette des Beaux Arts* or local publications.

PAINTING EAST AND WEST: In this brief history of painting it has been necessary to omit some countries and some painters that have not seemed to be directly connected with the progress or development of painting in the western world. The arts of India, Persia, China, and Japan, while well worthy of careful chronicling, are somewhat removed from the arts of the other nations and from our study. Portugal has had some history in the art of painting, but it is slight and so bound up with Spanish and Flemish influences that its men do not stand out as a distinct school. This is true in measure of pictorial art in the Balkan States or in the western republics of Mexico, Central America, and South America. Modern painting in these countries has followed European example and has not yet reached a point where it can be said to represent a people or to hold a place in the history of art.

AUSTRIA-HUNGARY: Even when we consider such nearby countries as Austria and Hungary the relation of their art to the rest of Europe is not strongly marked, and the continuity of their art history is somewhat lacking. Austria, in its Germanic part, has been influenced by Germany and some of its painters have been spoken of in the chapter on German art. The early history was bound up with German art and so to a great extent is the modern history. After 1875 the predominant influence was from **Makart** (1840–1884), who had great success in Vienna and was virtually the art-dictator there for some years. He was profuse in color and sometimes spotty in its arrangement but he drew fairly well and was fluent with the brush. His art was somewhat spectacular. **Pettenkofen** (1821–1889) was also a leader in his day and pictured modern life in a modern spirit. **Hans Canon** in Venetian scenes, **Rudolf Alt** in architectural sketches, **L. K. Müller,** a painter of Cairo, **Emil Schindler** in landscape, have all attained reputation. In 1896 a secessionist movement against the society of artists brought out some new men and succeeded in introducing the latest European art at the exhibitions. Identified with this movement were **Hermann, Gustave Klint, Engelhart, Moll, König, Kollman, Nowak, Ticky, Otto Friedrich,** and others. The latest of the moderns are to be seen at the Künstlerhaus exhibitions. They are men such as **Rauchinger, Schattenstein, Epstein, Larwin, Karlinsky, Simony** — most of them Germanic in their origins and art. The modern movement of impressionism is at Vienna as elsewhere.

Bohemia sent out, years ago, **Gabriel Max** (1840–), a painter of romantic Christian saints and martyrs who had considerable success abroad as in his own land. He was in Piloty's school and lived in Munich though reared in Prague. **Hans Schwaiger** was another legend painter of Bohemia of considerable fame and among the late painters

from that country are **Emil Orlick, Albert Hynais, Hudesek, Jansa.**

In Hungary the best of the last century men was **Munkacsy** (1846–1900), a painter somewhat sensational as regards both his subjects and his methods. He was a reckless user of bitumen but a very clever handler of the brush. Of course his influence in and out of Hungary has been large. At the present time Budapest is a centre of art with a large museum, a Künstlerhaus, a Royal Society, and a dissenting secession party as elsewhere. The exhibitions there and at Vienna have many pictures by Hungarians that show all sorts of modern school influences. It is hardly worth while to attempt the analysis of these various influences at the present time. The names of some of the more modern exhibitors are **Rippl-Ronai, Franz Olgyay, Zoltan Csaktornay, Karl Kernstock, Johann Vaszary, Ferdinand Katona, Paul Javor.**

RUSSIA: Little was known about Russian art until recent years, though doubtless some Byzantine traditions have always held through the Greek Church. Modern art in Russia began with the last quarter of the nineteenth century and was at first more of a moralizing influence than an æsthetic creation or technical accomplishment. **Peroff** painted the serf, as **Vereschagin** the soldier, to show how badly they were treated politically rather than how well they looked pictorially. Neither painter was expert with the brush. After 1892 a newer group of men came on with modern training and technique. But the historical theme was retained and Russian painting still excited admiration or pity or terror, by its harrowing scenes. **Repin's** picture of Ivan the Cruel is the type. **Maliavine,** a painter of peasants, **Vasnezov,** of historic and romantic subjects, **Nesterov,** of monks, **Makowski,** of Russian life in its barbaric splendor, are the successors of Repin. In landscape work there has been some simpler and better work from **Schischkin, Vassiliev,** and others. At the

present time there are many painters and pictures at Petrograd; but Russian art is still in a formative state. At Warsaw in Poland there is claim made for a school and an art of its own; but it is little improvement upon that of Petrograd. **Chelminski, Gerson, Gorski,** are its representatives. Finland is allied to Sweden and one is not surprised to find there modern painting far advanced with men like **Edelfeldt, Gallen,** and **Jaernefelt.**

DENMARK: Pictorial art has existed in Denmark for several centuries, but only in a feeble way. Not until contemporary times has it proved of importance to art lovers. During the nineteenth century it followed the course of painting elsewhere. Classicism was personified in **Eckersberg** (1822–1870) and eclecticism in many of his pupils. There was a period of history painting, *genre* painting, native story-telling art; but none of it was very good technically though sincere enough in spirit. **Karl Bloch** (1834–1890) and **Zahrtmann** (1843–) have painted history as **Axel Helsted** (1847–) *genre;* but **Peter Kröyer** (1851–) is the best known name in Danish painting at the present time. That may be because he is a master technician and was trained in Paris under Bonnat and others. He is an excellent draftsman and painter and in his own way, as applied to the people and scenes of his own country, he has shown many of the modern methods of lighting, *plein-air,* and full color. Some of his portraits are beyond criticism so fine are they. **Tuxen** (1853–) has done many official portraits, he, too, having received instruction in Paris. **Johansen** (1851–), **Irminger** (1850–), **Ring** (1854–), **Holsöe** (1866–), are able painters of Danish life in town and city, and **Pedersen** (1854–), **Paulsen** (1860–), **Rohde** (1856–), depict the Danish landscape. Besides Kröyer's pictures of the coast and fisher-folk there are sea painters like **Michael Ancher** (1840–) and **Locher** (1851–).

The modern movements in Paris, London, or Berlin now quickly find reflection in Copenhagen and one may see with

contemporary men influences springing from impressionism, symbolism, or Whistlerism. They modify but do not sway the native Danish point of view. The recent men are **Ejnar Nielsen, Hammershoj, Frölich.**

SWEDEN: Painting in Sweden easily leads all the rest in Scandinavia. The Paris Exposition of 1889 offered a great surprise to people of the picture world so strong at that time was the showing of Swedish painting. The art there shown was based on Parisian teaching and represented the modern men. They were by no means the first Swedish painters. The tradition of art runs further back in Sweden than elsewhere in Scandinavia — runs back in fact to the eighteenth century. But the painting of those early days was not impressive or noteworthy. The vogue of classicism, romanticism, and pre-Raphaelitism came and went and again left no noteworthy work. The influence of Düsseldorf produced a group of Düsseldorf painters in Stockholm and still failed to present Sweden or the Swedish people. The upward turn in Swedish art was begun with **Salmson** (1843–), **Gegerfelt** (1844–), and **Hagborg** (1852–) who not only studied in Paris and attained some technical mastery but passed on the teaching and the peasant subject to others. The result in the later generations has been a remarkable group of painters equipped with cosmopolitan technique and applying it with much individuality as well as brilliancy to Swedish themes. High light and color has been accepted but not exactly in an impressionistic way. There is no dotting of colors but much laying on of pure pigments with the flat of the brush. High light with them does not seem to be so much a scientific combination of broken colors as a recorded fact of the north country where the long summer days produce much warmth of hue. This has all been well demonstrated, not only with brilliancy but with truth and individuality, in the works of the landscapists **Kreuger, Nordstrom, Prince Eugen, Axel Wallander, Wahl-**

berg, and particularly **Thegerström** and **Olsen** in water views, **Carl Larsson** with figures in landscape, **Bjorck** with pictures of cattle. Not only truth of light but truth of character in an astonishing degree appears in the animals and birds of **Liljefors,** perhaps the best painter in this department now living. His sense of life and motion are most compelling and convincing. **Zorn** is a widely known name among the modern Swedes because his pictures have been widely exhibited. He is a cosmopolitan genius in both point of view and technique, paints all sorts of subjects with all sorts of light, is fond of high color, is facile, skilful, clever with the brush in high degree. The most modern men in Sweden rather defy classification and analysis, as in Paris or London. The tendency of modern art is to record individuality, peculiarity, even eccentricity. The result is infinite variety, much cleverness, and occasionally something profound and lasting.

NORWAY: The Norwegians have no long page in the history of painting. The art hardly began with them before the nineteenth century and its best manifestation has been with the painters of the last thirty years. The early beginnings were influenced from Düsseldorf and practically speaking **Tidemand** (1814–1876) was the first of the painters of historical subjects. **Hans Dahl** came after him, painting a peasant *genre* in the German style but coarser in technique. **Krog,** a realist of poverty, hunger, and death, a somewhat gruesome painter, succeeded. Since Krog, a group of figure and *genre* painters devoted to the real in Norwegian life as seen in *plein-air,* sharp colors, and strong lights has come to the fore. The chief men are **Jorgensen, Kolstoe, Wentzel.**

Landscape painting has progressed in a manner similar to figure painting. The earlier men were **Hans Gude, Niels Müller, Ludwig Munthe, Adelsten Normann, Werenskiold.** The later men who produced work during the eighties and after — **Eilif Petersen, Skredsvig, Gerhard Munthe, Fritz**

Thaulow, — took up with modern ideas of light and high color which they showed with much effect in winter scenes of cold, snow, still water, brilliant reflections, silent trees, colorful skies. The present Norwegian contingent has become more learned and expert technically than its predecessors, and the younger men are now given to elegances of the brush comparable to their contemporaries in Sweden. The tendency is toward cosmopolitanism in art with Paris as an inspiration and Norway for a theme. Some of the notable moderns are **Strom, Hennig, Hjerlow, Stenerson.**

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